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DETAILED METHODS OF INSTRUCTION

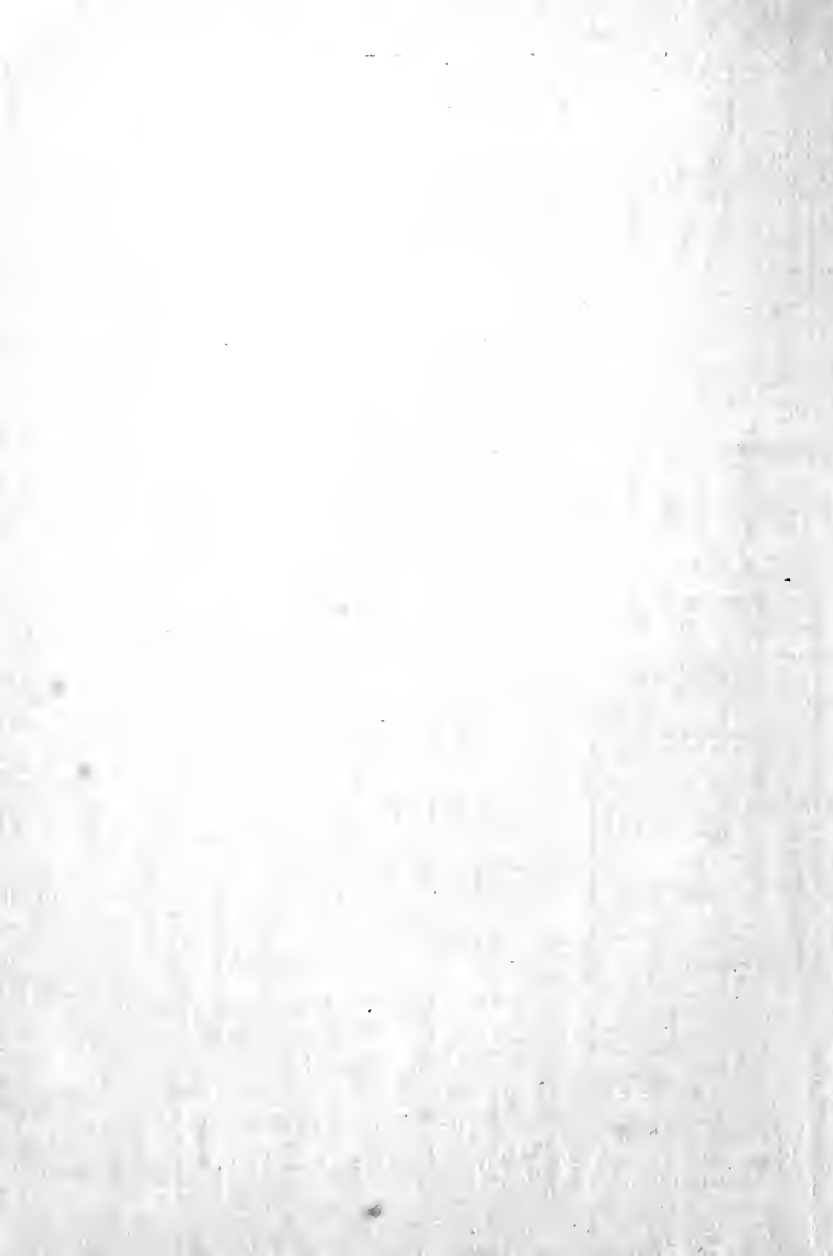
THIRD YEAR WORK

BY

ADDA P. WERTZ



**CHICAGO
A. FLANAGAN COMPANY**



DETAILED METHODS OF INSTRUCTION

WITH

SUGGESTIONS FOR SEAT WORK OR THINGS TO DO
TO HARMONIZE WITH THE ILLINOIS STATE COURSE OF STUDY

BY

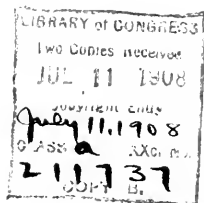
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Normal University

THIRD YEAR

A. FLANAGAN COMPANY

CHICAGO



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SUBJECTS FOR THIRD YEAR PICTURE STUDY.

First Month—Madonna of the Arbor—Bouveret (No. 609).

Second Month—Angel Heads—Reynolds (No. 861).

Third Month—Christ in the Temple—Hofmann (No. 800).

Fourth Month—Prince Balthazar—Velasquez (No. 662).

Fifth Month—Singing Boys—Donatello (No. 223).

Sixth Month—Madame LeBrun and Her Daughter—LeBrun (No. 477).

Seventh Month—Shepherdess Knitting—Millet (No. 516).

Eighth Month—Planting Potatoes—Millet (No. 514).

The above pictures may be ordered (by numbers in parentheses) from the publishers of this book. Price, provided not less than twenty are ordered, one cent each, assorted as desired.

GREETING.

The cordial reception of these plans as published in the Illinois Instructor has convinced me of an earnest desire for their detailed arrangement.

The letters of inquiry and the requests for help on special topics have been the bases for a simple organization. The suggestions are for the beginners in the intermediate work.

My appreciation of courtesies is extended to the Illinois Instructor for its enthusiasm and encouragement, as well as to my associates in the Southern Illinois Normal University for their interest.

There is no claim for originality in method; this is merely a collection and arrangement of such devices as have proven helpful to the under-graduate of the school.

CARBONDALE, ILLINOIS

A. P. W

March 1, 1908.

DETAILED METHODS.

SPELLING.

1. (a) For pronouncing the words listed—

Write the list on upper part of the board.

Syllabicate the words.

Mark the accented syllable.

Teacher point—class pronounce.

Strong pupil point—class pronounce.

Pupil—point and pronounce.

A five-minute drill daily will give excellent results by the end of the month, and will be a better arrangement than to pronounce the words and leave them.

(b) For spelling—

Plan to fix the word-picture in mind, and to reproduce that picture. This is done by frequently copying the words.

Let the reproduction be:

First—Written on the board.

Second—Written on paper.

Third—Oral spelling.

2. A list may be created with the help of the class—

Pupils suggest names.

Teacher list.

Check the ones to be retained for spelling work, and arrange these in a new list. (See 1 (b), notes for spelling.)

3. Use of Homonyms—

Teacher use the word in short sentence.

Write the sentence on the board.

Class read.

Write the definition of each set of words.

Class read the definitions.

Pupils read each sentence, substituting the definition for the word.

Erase the homonyms from each sentence.

Pupils passing as called supply the words erased.

Erase the sentences.

Teacher use the definitions in sentences.

Pupils spell the homonyms defined.

Give an exercise in which blanks are left for the words being taught.

(Word study rather than spelling is the object here.)

4. For Synonyms—

Teacher write the given word. Pupils help form the list of synonyms. A good way to do this will be:

First—Use the given word in a sentence.

Second—Pupils explain the meaning.

Third—Teacher note the explaining word and place in the list.

Pupil use each word listed.

Another respond with the similar word.

(See 1 (b), notes for spelling.)

5. Words of opposite meaning (Antonyms)—

Oral drill:

Teacher use a word.

Pupil give a sentence meaning the opposite.

Teacher pronounce one of the list.

Pupil give the opposite.

Teacher write given list.

Pupil give the opposite.

Teacher write it in the list.

(See 1 (b), notes for spelling.)

6. List of words with certain suffixes—

Teacher write suffix and meaning.

Write the word list (syllabicate for the suffix).

Pupil define word literally, i. e., Nameless—without name.

Queries—

First—Yes. I believe in oral spelling after the words have been taught, but I believe in teaching them first.

Second—Certainly head marks are a help. Anything that changes a dull routine into a happy repetition for securing excellence is worthy of respectful trial.

Third—In spelling **on the floor** the place of each can be kept only by numbering at the close of each recitation.

SPELLING MATERIAL.

First Month.

1. Words to pronounce—

al co hol	mul ti pli er
an swer	ques tion
Bry ant	re verse
cit y	Rob ert
cous in	square
eighth	state ment
e qual	sub tract
fac tor	va ca tion
heart	valve
Lin coln	writ ing

2. (a) Names of objects in school-room—

black-board	desk	point er
books	e ras er	pu pil
chalk	globe	rul er
chart	map	seat
clock	pen cil	tab let
cray on	pic tures	teach er
	plat form	

(b) Names of fruits—

al mond	orange
ap ple	peach
a pri cot	pear
cur rants	plum
goose ber ry	prune
lem on	rasp ber ry
mel on	quince

3. Homonyms—

- adds.....Mary **adds** the numbers.
 adz.....The cooper cuts with an **adz**.
 bad.....The **bad** man is in prison.
 bade.....My mother **bade** me come home.
 be.....Let us **be** kind.
 bee.....A **bee** will sting.
 beat.....The hammer **beats** upon the anvil.
 beet.....Sugar is made from **beets**.
 blew.....The wind **blew** fiercely.
 blue.....The summer sky is **blue**.
 bail.....Sometimes a man **bails** water out of a
 boat.
 bale.....Hay is pressed into **bales**.
 boll.....A cotton **boll** is its seed pod.
 bowl.....Bring me a **bowl** of milk
 cent.....One **cent** is the price.
 sent.....We were **sent** on an errand.
 scent.....The **scent** of the rose is sweet.
 cel lar.....Down **cellar** we keep coal.
 sell er.....The **seller** of goods takes the pay.
 dew.....The grass is wet with **dew**.
 due.....When is the money **due**?

4. Synonyms—

- add.....join
 a rousea wak en
 ad mit.....al low

ap plaud.....praise
 ar range.....clas si fy
 beak.....bill
 bring.....car ry
 beach.....shore
 brisk.....quick
 book.....vol ume

5. **Opposites—**

a like.....dif fer ent
 ab sent.....pres ent
 bless.....curse
 cold.....warm
 come.....go

6. **less means without**

aim	life
care	love
child	mer cy (i)
doubt	mo tion
fault	noise
fear	num ber
hair	pit y (i)
foot	sense
heart	tooth
joy	thank
hat	use

Second Month.

1. **Words to pronounce and spell—**

add ing	ly ing
build ing	min u end
ex er cise	par ti tion
frac tion	per im e ter
gar den	prop er
grace ful	re duce
kit ten	se ries

lay er	sit ting
leaves	stu pid
let ters	Whit ti er

2. (a) **Names of boys—**

Al bert	I saac
An drew	Jes se
Ar thur	John
Charles	Jo seph
Dan iel	Lew is
Dav id	Mat thew
Ed gar	Paul
Fran cis	Reu ben
George	Thom as
Hen ry	Wal ter

(b) **Names of girls—**

Ann	Ju lia
El len	Lau ra
Em i ly	Lou i sa
Em ma	Ma bel
Car o line	Mar ga ret
Fran ces	Ma ri a
Ger trude	Maud
Hel en	Ra chel
Ja net	Sa rah
Jes sie	Su san

3. **Homonyms—**

fair.....Her face was **fair** to see.
 fare.....We paid our **fare**.
 flea.....The **flea** is a small insect.
 flee.....When in danger we **flee** for safety.
 forth.....Go **forth** to labor
 fourth.....This is the **fourth** book.
 flew.....The bird **flew** away.
 flue.....The stove pipe joins the **flue**.
 him.....Give **him** the game.
 hymn.....After the **hymn** we went out.

hole.....The wheel sank into a **hole**.
 whole.....The **whole** story was false.
 hart.....The **hart** was with the other deer.
 heart.....You can feel your **heart** beat.
 hare.....The **hare** is a timid animal.
 hair.....Horses are covered with **hair**.
 heal.....The physicians can **heal** disease.
 heel.....My **heel** slipped into the shoe.
 hoes.....Spades, rakes and **hoes** are tools.
 hose.....The water was thrown with a **hose**.

Synonyms—

branch.....bough
 bear.....endure
 brave.....fearless
 brim.....edge
 crowd.....throng
 catch.....seize
 clad.....clothed
 clasp.....grasp
 cross.....fretful
 calm.....quiet

5. Antonyms—

cheap.....dear
 deep.....shallow
 down.....up
 dark.....light
 evil.....good

6. ar, er, or means one who, more—

old er	baker
plant er	beggar
quick er	builder
rip er	dark er
sail or	farmer
sweet er	feeder

wear er
weav er
work er
young er

feel er
gar den er
i dler
light er

Third Month.

1. Words to pronounce and spell—

board
bush el
cir cle
Em er son
ex pen sive
farm er
fifth
gal lon
hab it
Hel en

Long fel low
mus cle
or gan
par a graph
prod uct
quart
sense
sol id
squir rel
Ten ny son

2. (a) Names of trees—

ce dar
elm
fir
hick o ry
lin den

ma ple
oak
pine
pop lar
spruce

(b) Names of flowers—

as ter
ge ra ni um
hy a cinth
lil y
pan sy

pink
rose
tu lip
ver be na
phlox

3. Homonyms—

knead.....The baker will **knead** the dough.
need.....Do you **need** help?
knew.....We **knew** the lesson well.
new.....My **new** dress is ready.
gnu.....The **gnu** is an antelope of Africa.

knot.....Please untie the **knot**.
 not.....We will **not** go.
 leak.....The water came in through the **leak**.
 leek.....The **leek** is stronger than an onion.
 limb.....The tree's **limb** hung low.
 limn.....The painter may **limn** a face.
 mail.....The letter came by **mail**.
 male.....The hart is a **male** deer.
 mite.....Two **mites** make a farthing.
 might.....Do it with all your **might**.
 min er.....The coal is dug by a **miner**.
 mi nor.....A **minor** is under twenty-one years of age.
 man tel.....The **mantel** is above the grate.
 man tle.....She was wrapped in a **mantle**.
 nose.....The dog's **nose** is long.
 knows.....She **knows** what to do.
 noes.....There were more **noes** than ayes.

4. Synonyms—

cute.....clever
 doze.....sleep
 dim.....dusk y
 drone.....slug gard
 dam age.....in jure
 en treat.....beg
 ex act.....correct
 en cir cle.....sur round
 frail.....weak
 freeze.....chill

5. Antonyms—

for mer.....lat ter
 far.....near
 friend.....foe
 false.....true
 fine.....coarse

6. **y** means like—

cheer y	pulp y
drear y	rain y
dust y	rock y
eas y	scal y
guilt y	show er y
hard y	sil ver y
heart y	stick y
oil y	trust y
milk y	wa ter y
mud dy	wood y

Fourth Month.

1. Words to pronounce and spell—

bar rel	fre quent
bell	frost
Ce lia	Ger ma ny
cap i tal	Nor way
Christ mas	sol id
col umn	spe cial
dai ly	Thax ter
dec o rate	ther mom e ter
Eng land	to bac co
flow er	ver i fy

2. (a) Parts of a house—

base ment	ga ble
beam	hinge
cel lar	man tel
ceil ing	porch
chim ney	ridge
door-hinge	roof
en trance	stair
fire place	steps
floor	win dow
frame	win dow sill

(b) **Building material—**

brick	plas ter
ce ment	put ty
glass	stone
hard ware	tim ber
mor tar	wood

3. **Homonyms—**

nay.....	I tell you nay , ye shall not.
neigh.....	Listen, hear the horse neigh .
pain.....	The broken arm caused pain .
pane.....	We can see through the window pane .
pail.....	The water is in the pail .
pale.....	Her pale face is sad.
pole.....	Can you climb a pole ?
poll.....	We will go to the poll to vote.
rap.....	You may rap on the door.
wrap.....	Wrap up warm before you go out.
ring.....	The ring was on his finger.
wring.....	You wring the water out.
son.....	My father's son is my brother.
sun.....	The sun shines brightly.
slay.....	They will quickly slay the foe.
sleigh.....	A sleigh can be used only on snow.
some.....	Some fruit is sour.
sum.....	The sum of the numbers is correct.
sew.....	We will sew the seam.
sow.....	The sower went forth to sow seed.
so.....	How could you do so ?

4. **Synonyms—**

globe.....	sphere
grace.....	charm
garb.....	dress
greet.....	sa lute
ghost.....	spir it
glad.....	hap py

gaunt.....thin
 grief.....sor row
 heap.....pile
 harm.....dam age

5. **Antonyms—**

good.....bad
 gay.....sad
 high.....low
 in hale.....ex hale
 kind.....cru el

6. **un means not—**

known	fixed
bound	fold ed
dressed	furled
done	hap py
eas y	hooked
e qual	locked
fair	paid
safe	rest ed
fit	tan gled
seen	tied

Fifth Month.

1. **Words to pronounce and spell—**

bun dle	Mar ga ret
con tin ue	meas ure
cor rect	night in gale
coun try	po si tion
Cow per	read ing
drill	re duc tion
flag	rule
glow worm	song ster
hy phen	sim ple
in vit ed	splints

2. (a) Pertaining to occupations—

ba ker	drug gist	min er
bar ber	farm er	mill er
butch er	gro cer	paint er
coop er	law yer	tai lor
doc tor	ma son	weav er

(b) Tools used by carpenters—

au ger	ham mer
bev el	lev el
brace	plane
chis el	pli ers
gauge	saw

3. Homonyms—

steel.....	Iron is made into steel knives.
steal.....	Thou shalt not steal .
stake.....	We will tie the rope to a stake .
steak.....	We had a beef- steak for breakfast.
sees.....	Mary sees the train.
seas.....	He sailed over the seas .
seize.....	Can you seize the rope?
thyme.....	Thyme grows in a garden.
time.....	It is now time to go.
too.....	We were too late for the train.
to.....	Are you starting to school?
two.....	We can cut the apple in two parts.
tacks.....	The carpet tacks are short.
tax.....	The tax on houses is sometimes great.
team.....	The horses were a fine team .
teem.....	Some rivers teem with fish.
tale.....	The tale has been told twice.
tail.....	The dog wags his tail .
been.....	We have been to school.
bin.....	The bin of apples is in the cellar.
dear.....	You are a dear child.
deer.....	The deer ran fast.

4. Synonyms—

hale.....	heart y
hue.....	col or
hot.....	fi er y
jeer.....	sneer
kirk.....	church
lure.....	at tract
leap.....	bound
mire.....	mud
meal.....	re past
mar.....	dis fig ure

5. Antonyms—

keen.....	dull
long.....	short
little.....	big
loss.....	gain
more.....	less

6. mis means wrong—

be have	print
car ry	rule
count	spell
date	treat
lead	lay

Sixth Month.

1. Words to pronounce and spell—

aw ful	In di an
child hood	ma te ri al
chil dren	mon ey
cit ies	po em
com ma	rail road
dai ry	tab let
dis tance	term
dur ing	town ship
guide	vil lage
Hi a wa tha	U nit ed States

2. (a) Names of relatives—

aunt	grand-moth er
broth er	grand-par ents
cous in	moth er
fa ther	sis ter
grand-fa ther	un cle

(b) Materials used for clothing—

cal i co	mus lin
cot ton	silk
ging ham	sat in
flan nel	vel vet
lin en	wool en

3. Homonyms—

gait.....	The horse has a fine gait .
gate.....	The gate opens into a meadow.
brake.....	My brother tends to the brake .
break.....	We will break the stone.
bough.....	The bough will soon break.
bow.....	I have learned to make a bow .
haul.....	When the horses haul the load, we walk beside.
hall.....	The hat hangs in the hall .
ail.....	I know what ails him.
ale.....	Ale is a bitter drink.
beach.....	I too walk on the beach .
beech.....	The beech tree bears nuts.
bred.....	I was born and bred in Illinois.
bread.....	My lunch was bread and butter.
coarse.....	The coarse cloth will not do.
course.....	Horses race on a course .
find.....	Can you find the place?
fined.....	The Judge fined the prisoner.
gilt.....	A picture may have a gilt frame.
guilt.....	Were you sure of the man's guilt ?

4 **Synonyms—**

naught.....	noth ing
prim.....	pre cise
pick.....	pluck
prate.....	talk
prop.....	sup port
pre dict.....	fore tell
prof it.....	gain
quell.....	sub due
rage.....	an ger
roam.....	stray

5. **Antonyms—**

o pen.....	shut
of ten.....	sel dom
prop er.....	im prop er
quick.....	slow
re duce.....	in crease

6. **hood means state of being—**

boy	moth er
child	priest
fa ther	sis ter
knight	wid ow
man	wom an

Seventh Month.1. **Words to pronounce and spell—**

ap ple	ra ti o
con crete	rul er
dif fer ent	sail ing
dol lar	Sat ur day
elm	stan za
Fri day	Sun day
guess	Thurs day
Mon day	Tues day
nick el	Wednes day
quar ter	

2. (a) **Parts of the body—**

an kle	fore-arm
bones	skull
breast	thigh
chest	thumb
fin gers	wrist

(b) **Diseases—**

croup	fe ver
a gue	head-ache
ca tarrh	ma la ri a
col ic	mea sles
ear-ache	tooth-ache

3. **Homonyms—**

hide.....The game is **hide** and seek.
 hied.....The man **hied** to his home with anxiety.
 load.....Our **load** of hay was too large.
 lode.....Iron was found in a **lode**.
 lo.....**Lo!** the day dawns.
 low.....The mosses grew **low** on the ground.
 moan.....The cry and **moan** brought her help.
 mown.....New **mown** hay is fragrant.
 metal.....The **metal** was brightly polished.
 mettle.....The sword was of fine **mettle**.
 none.....**None** knew the hiding place.
 nun.....The **nun** lived in a convent.
 pray.....I **pray** God for daily help.
 prey.....The lion tore his **prey**.
 peer.....I saw him **peer** through the bars.
 pier.....The passengers landed on the **pier**.
 rote.....The rules were learned by **rote**.
 wrote.....We **wrote** with pencils.
 rain.....The **rain** wet the dry field.
 rein.....Hold the horse with a tight **rein**.
 reign.....Queen Victoria had a long **reign**.

4. **Synonyms**

re sult.....ef fect
 re lease.....loose
 sheaf.....bun dle
 sire.....fa ther
 seem.....ap pear
 spring.....leap
 sign.....mo tion
 search.....seek
 sear.....with er

5. **Antonyms—**

rich.....poor
 rare.....fre quent
 straight.....crook ed
 sim ple.....com pound
 smile.....frown

6. **let means little—**

book
 leaf
 stream
 brook
 eye

Eighth Month.1. **Words to pronounce and spell—**

alter na tive	point
chief	prac tice
com mon	prime
com pute	proc ess
con ver sa tion	u nit
dan de li on	va ca tion
di al	ve ge ta ble
ex pect	vi o let
fa vor ite	writ ten
mer chant	

2. (a) Articles of food—

ba con	fruit
bread	om e let
but ter	pud ding
cof fee	steak
dump ling	sug ar

(b) Insects—

ant	fly
bee	gnat
bee tle	grass hop per
but ter fly	hor net
cock roach	moth
crick et	wasp

3. Homonyms—

- rice..... **Rice** is grown in China.
 rise..... The **rise** equals the fall.
 road..... The **road** lay between trees.
 rode..... Henry **rode** a colt.
 rowed..... We **rowed** the boat across.
 size..... The room was of great **size**.
 sighs..... We heard his **sighs** and groans.
 ton..... 2,000 pounds make a **ton**.
 tun..... A **tun** will hold as much as four hogs-
 heads.
 shone..... The sun **shone** yesterday.
 shown..... You have **shown** me the picture.
 waist..... She wears a belt around her **waist**.
 waste..... The **waste** paper was burned.
 flour..... Wheat is made into **flour**.
 flow er..... The rose is a beautiful **flower**.
 ho ly..... The church is a **holy** place.
 whol ly..... The man was **wholly** overcome.
 fort..... The **fort** guarded the town.
 forte..... Let perseverance be your **forte**.

4. **Synonyms—**

slum.....	alley
si lent.....	still
strife.....	quar rel
twig.....	branch
trite.....	worn
tact.....	skill
trade.....	com merce
tar ry.....	de lay
up roar.....	noise
vend.....	sell

5. **Antonyms—**

sharp.....	dull
saint.....	sin ner
tight.....	loose
tough.....	ten der
thin.....	thick

6. **dom means the estate or the state of being—**

wis (e) dom	earl
duke	free
	king

SEPTEMBER**THINGS TO DO.**

1. Be familiar with the directions in the State Course—
 Read pages 49, 50, 51, on Reading.
 General suggestions on Spelling, p. 51.
 Special suggestions for third year, p. 52.
 General directions in Language, pp. 54-58.
2. Know where to turn for your directions in this booklet.
3. Know where to find the material needed:
 Poems for the study of Language.
 School Gymnastics—Bancroft.
 Some Elementary Physiology.

4. Show the pupils how to ventilate without creating a draught.
5. Show them how to arrange their books in the desk.
6. Have a large pasteboard box for the writing books, pen-holders, and blotters; keep this box for these things and no others.

Have the same for the drawing supplies.

7. Get a supply of thread boxes for the paper squares to be used in arithmetic.

Let the pupils rule off and cut these one-inch squares for an exercise in construction.

8. Six-inch rules for next month will be needed. Let the children make them of stiff paper, as another construction lesson.
9. For daily drills in number, combinations may be written at the top of the black-board, and allowed to remain for the week.
10. Make a hektograph to provide your class with supplementary reading and copies of forms.

HEKTOGRAPH RECIPE.

18 Oz. Glycerine.

12 Oz. Water.

3 Oz. Powdered Sugar.

3 Oz. Gelatine.

Soak this mixture 24 hours, boil it slowly for 20 minutes, or until of the consistency of thick cream.

Pour into a pan (9x12) to cool in a level place.

Draw any bubbles to one side with the edge of a stiff card.

If broken or too soft, re-melt and cool. After using, wash at once with warm water and a sponge.

Use black hektograph ink.*

In making the copy for impressions, use a clean pen and be careful that there be plenty of ink on the up-stroke in writing; the down-stroke will take care of itself.

Lay the freshly written copy on the hektograph, face downward, for about half minute; if clear, it ought to print off about twenty-five copies.

LANGUAGE.

The most satisfactory arrangement of the language requirements in the third and fourth years is:

- (a) Combine the classes of these two years.
- (b) Recite alternate days.
- (c) Give related seat work alternate days, e. g.:
 - Monday: Recite.
 - Tuesday: Study.
 - Wednesday: Recite.
 - Thursday: Study.
 - Friday: Recite.

I.

WORD DRILLS.

Regular word drill in use of **there**, **their**; **to**, **too**.

1. Teachers may have on the blackboard where the work will not be erased, such sentences as these:

There is the garden box.

The boys went over **there**.

There lies the basket.

The fruit fell **there** on the ground.

Give the class **their** work.

Their lessons are learned.

They have time for **their** play.

The girls are near **their** swing.

One day the teacher may give an exercise by pointing to the sentences as the class (or the whole school) reads in concert. Another day, as the teacher points, the individual pupils may read as called. Still another day, the teacher may repeat the sentences and a pupil, standing, spell the underlined word.

With sentences at last erased, the teacher may use the word, and pupils name the word studied; spell it.

2. The same plan will be applicable for the word drills on **to, too**. Such sentences as the following may be suggested:

We come **to** school.

We pass **to** the class room.

Mary went **to** the garden.

The boys ran **to** the gate.

The work was **too** hard.

Too long a walk is tiresome.

Do not run **too** fast.

Be quicker; you are **too** slow.

In each instance the teacher will take some care that she formulates sentences, using the words to be studied **in only one sense**, as excessive variety will result in confusion; then lack of concentration.

II.

POEMS SUGGESTED.

NIGHTFALL IN DORDRECHT—EUGENE FIELD.

1. Teacher read entire poem to the class.
2. Re-read it, bringing out the scenes—**The Mill, The Fisher, The Dog, A Drowsy Song**.
3. Discuss these with the pupils and re-read them **as scenes** until they group themselves.
4. Re-read for descriptive expressions and relate **these** to the **scenes**, e. g. The following are comprehensive:

With steady and solemn creak.

Those big white wings.

Sails are reefed.

Lustily maketh cheer.

The far-off clamorous deep.

Fold the gentle sheep.
Set the herring asoak.
To button the eyes.
Scolds at the stars.

For Seat Work.

1. Assign two stanzas to be copied for the **arrangement of lines**, and accuracy in copying, **spelling, punctuation and capitals**; all these being merely appeals to observation.
2. Another day's seat-work may be the memorizing of a stanza **assigned by the teacher**, and selecting any strange expressions.

ROBERT OF LINCOLN—WILLIAM CULLEN BRYANT.

This poem is more generally familiar than the first.

1. Read the poem as a whole.
2. Re-read and discuss with the class the verses which tell:
 - (a) When this happens, and his song.
 - (b) His appearance, and his song.
 - (c) Songs of male and female.
 - (d) The nest, the added necessities and his complaint.
 - (e) The effect of work.
 - (f) Love for the young.
 - (g) The late season, and our message to him.

For Seat Work.

1. Copy the song of the male as given in each stanza.
2. Copy the lines which tell what he is doing in stanzas one, two, four, five and six.

This poem will make an effective number at some special entertainment, hence three or four minutes spent in concert work each day will be a wise preparation against the day of need.

III.

COMPOSITION WORK.

1. Paragraphs suggested on page 58 of Illinois Course of Study may be on the blackboard, and pupils talk freely and informally. The teacher meantime making note of the lines of that the class are showing.
2. She will need **classify** their paragraphs, and then placing this outline on the board may call for a reproduction, as she controls by indicating the paragraph. This production will be for **arrangement**, as the former exercise was for freedom.
3. Each pupil may give one complete statement (**for drill in form of oral expression**).

The same written on the board will give drill **in the form of written expression**, and will prepare for the seat work. The teacher will take time to check the errors in the written work, and the writer will correct his own mistakes.

For Seat Work.

1. Write sentences on each paragraph already listed. **These have been made familiar during the recitation.**
2. Teachers may have a model composition from the same outline, and from the same facts, properly **headed** and correctly **arranged**.

Class may copy this model.

IV.

STATEMENTS, QUESTIONS, ETC.

Teach statements and questions as required on page 58, Illinois Course of Study, by dictation methods.

1. Read to the class such sentences as:

We are a happy class.

The sunshine makes the room pleasant.

Can you answer this question? Will you close the shutters?

Let the pupils tell whether you have stated a fact

or asked a question by saying, *That is a statement*, or *That is a question*.

Repeat such drills till the ears are familiar with the forms.

2. With the class at the blackboard, the teacher may give the same sentences. Pupils write these, placing the period or question mark as told each time.

Pupils read sentences from their own exercise as written at blackboard, making "period" or "question mark" where each occurs.

For Seat Work.

1. Copy from the blackboard the models already given. (Be sure there are enough of them to keep the class busy.)
 2. From page (teacher naming it) select and copy five questions (or five statements).
- N. B. Be sure that they are short, and that you ask for enough to occupy the study hour.

These suggested outlines for the first month's work provide for at least eight lessons.

If more time is needed on the poems, one of them may be omitted.

If pupils show **accuracy** in the word drills, or in the work on statements, these may be given more briefly, but we are more liable to err by taking too much for granted, than by too much drill.

The inexperienced or the youthful teacher may profit by noticing:

- (a) The method used in class should be the basis of the requirements in seat work.
- (b) The wise teacher will always **instruct** before she **requires**.
- (c) It is not necessary to exhaust the subject at the first lesson. (You may exhaust the pupils.)
- (d) Nor is it necessary to do all possible with any one selection.

V.

PICTURE STUDY.

Method.

1. The short sketch of the artist may be used as a reading lesson from the blackboard.

After the reading let the class answer questions which are formulated by the teacher and are related to the facts as read.

2. The **picture**. This is always to be before the class at the lesson hour or during the days preceding its study.
3. The smaller copies are to be mounted as a permanent collection for the pupils.
4. The suggestions, on the actual direction of the attention, are on the points:
 - (a) **Thought** in the artist's mind.
 - (b) The most prominent **figures**.
 - (c) The **arrangement, light, shade, expression**.
 - (d) The **setting**.

All these points, (b)-(d), are to bring out (a), the thought to be expressed.

THE MADONNA OF THE ARBOR—DAGNAN-BOUVERET.

The artist:

Dagnan-Bouveret stands in the front rank of French painters of religious subjects. His work is very correct in its drawing, and original in its arrangement. He has thoughts and he makes the canvas tell them.

He was born in Paris. While the family were living in Brazil, the mother died; the boy was then sent to live with his grandfather, M. Bouveret, whose name was added to his own according to a French custom.

Against the wishes of his father he became a painter, though it cost him his allowance. He is a hard worker, still living.

Other works of his are: The Watering Trough, Consecrated Bread, The Organ Rehearsal.

This picture has a restful charm, it seems the vision of a mother's love, which is the **chief thought**.

The one figure is that of the Virgin, made strikingly prominent by the long lines in the dress, and the simple white against the dark background. Nothing is seen of the Child except his little head nestled upon the mother's shoulder. His human weakness is touching, and the mother carries him in tender consciousness of his infancy.

The light seems to flicker through the leafy arbor and falls strongest where? (Note it for the effect.)

The setting is Italian. Notice what makes up the effect of an arbor.

Notice the path, the perspective which gives extent to the arbor.

OCTOBER

THINGS TO DO.

1. Take a walk under the trees and notice the colors of foliage, of sky, the silence, leaves drifting and why, fluttering and why, floating and why.
2. Make a collection of leaves to press, name and mount.
3. Make a list of birds seen in trees, the hedges, the bird houses.
4. Be making a list of articles the children can construct for Christmas.
5. If you have no cubes for your November number work, get a square fence picket. Mark off the cubes. Saw them as marked. Let the children sandpaper the sides and rough edges.
6. If you have no rulers for measuring, let the class make six-inch rulers as a constructive exercise during the arithmetic period.

LANGUAGE.

Let us keep in mind **our controlling aim**; this we will call our professional view-point. Let us distinguish clearly in each lesson **where we are** in securing this ultimate purpose. Are we giving lessons to develop understanding, or are we increasing the children's experiences? In either case we are pouring from our lips the images and experiences of others; possibly of our own selves; possibly of some story-teller, or some poet 'as directed by this month's outline.

Lessons to develop understanding or experiences are but one phase of language work, and in many lessons are most easily accomplished. They are a **pouring-in** process.

The second phase is the **drawing-out** process and requires more direction but less oral assistance from the teacher.

Such lessons aim to secure expression to thoughts and feelings of the pupils—thoughts and feelings which have been aroused by the previous **pouring-in**.

In each topic of this month's work it is well to state the point of view, and to decide whether it be a **giving** or a **getting** lesson, and it is necessary to keep in mind that the former must precede the latter if a purposeful, interesting effort is to be the result.

Ideas which would not otherwise exist are the result of the teacher's **giving**, and ideas weak or vague are strengthened by the pupil's **giving**.

Following this little confidential talk with you, how apropos is the lesson on **teach** and **learn**!

I.**WORD-DRILL IN CORRECT USE.**

1. Teacher write on the black-board: **Teach** = **instruct**.
 - (a) Pupils give sentences, possibly ten or more, using the word **teach**.

Teacher select correct ones and write them plainly, as pupils are giving them.

- (b) Pupils in turn read from the blackboard the sentences written.

Teacher erase the word form of **teach** in each sentence.

Pupils read the sentences, substituting the word form of **instruct**.

- (c) Pupils at the blackboard copy the sentences, teacher checking errors for pupils to correct. (Here is the place to direct the arrangement of blackboard work.)

For Seat Work.

- (d) Write ten sentences using **teach** as in the day's lesson.

Re-write these sentences, using **instruct**.

Does it seem to you that this is too easy or that you are repeating the same too often? Comfort yourself with the thought of your purpose—you seek to fix a habit, as well as use a word in correct sense.

2. (a) A few of the stronger pupils can copy their seat work on the blackboard, while the more blundering ones read from their seat work and teacher notes the correct work, thus placing the continued ear-training where it is needed.

This test and drill on seat work need not require more than half the lesson time, and the other half may be used in the exercise on **learn**. The following will suggest the succession of steps:

- (b) Teacher give the correct meaning.
(c) Pupils give sentences, teacher using these as basis for drill.
(d) Drill (1) by reading, (2) by substituting, (3) by writing at the blackboard, (4) by seat work.
(e) Give seat work which will bring into use the forms **learns, has learned, would learn, learning, had been learning**, etc., etc.

Teacher have sentences on the board using these forms, with the direction, "Copy these sentences. Re-write them, using the new words for those underlined." (Be sure you have them properly underlined.)

II.

POEMS.

THE CORN SONG—WHITTIER.

1. (a) Pass copies of the poem for silent reading. This can be done as a study assignment following the **reading** lesson.

This poem supplies an excellent drill for answering questions from the text, as well as being a popular number on your Thanksgiving program.

- (b) Before the pupils attempt to answer, (1) allow a moment for silent reading or search for the answer; (2) let them answer briefly; (3) let them read the phrase or lines which they think will answer the questions.

The following are suggestive:

What is the color of corn? Its value? Its season?

What do other lands produce?

Where did we prepare the land? When? When did we plant?

Why did we guard it?

Describe the growing weather.

When was it harvested?

Compare its leaves at this time with its appearance in June.

Repeat the questions if necessary that the responses may be prompt and interesting.

For Seat Work.

Copy the phrases or lines which answer the following questions. (Here give the questions used in the day's lesson.)

2. Use verses 8, 12 and 13 for the second lesson and start the class making copies for specimens in accuracy and neatness.

- (a) Teacher read questions for previous seat work.

Pupils read lines from their papers. Collect these papers and note the absence of skill in arranging answers, but keep up courage and today we will **teach** it.

- (b) See that the copies of the poem are at hand and continue your questioning:

Describe the winter.

What is done with the corn?

Why?

In verses 12 and 13, what could we spare more easily than the corn?

To whom, and for what should we be thankful?

Let the pupils follow the order of reciting as before:

1. Find the answer.

2. Give it orally.

3. Read the lines.

Repeat the drill for familiarity and half your twenty minutes will be gone.

- (c) Assign questions to pupils. Pupils pass to black-board and write the lines answering the questions.

Here is your time to direct the space each is to use—how high he should commence, when to write a new line, how to commence it—size of the writing, straight line in writing, copying, punctuation.

- (d) Before erasing call attention to those who have done well in any one of these points.

All erase and sit.

- (e) Assign two verses to each pupil (omitting verses 9, 10 and 11).

"Copy your two verses twice. Read them five

times. Repeat them without looking at them.
Write them without looking at the copy."

The class may not get all this done, but the strongest will do it and the others will be kept trying to do so.

- (f) Keep this poem in mind for your **Thanksgiving** program and you will find that your last seat work will result in memorizing it. The few finishing touches can be given in your general exercises after the chapel program.

THE KITTEN AND THE FALLING LEAVES—WORDSWORTH.

- (a) Read the poem from "that way look" to "Of her own exceeding pleasure."

Pass copies.

Read again for two scenes.

Re-read first scene, lines 1-16.

Note the phrases:

Eddying round,

Every little leaf conveyed,
waving parachute.

Explain lines 12-16 to class.

Read second scene.

Note the phrases:

intenseness of desire,

a tiger leap,

an Indian conjurer,

plaudits of the crowd.

Explain lines 33-40.

Seat Work.

Copy lines 3-16.

Read lines 3-16 and find answer to these questions:

What kind of a morning?

How do the leaves eddy and sink?

- (b) Collect the seat work.

Question the class as in study work.

Then read lines 17-32.

Class find and read answers to these questions:

What does the kitten do?

How do her eyes look?

How does she leap?

What does she do with the leaves?

What is she now like?

For Seat Work.

Copy lines 17-32.

Answer the questions given in class (have them on the board).

III.

COMPOSITION.

"Our Garden" will prove comparatively easy for the children. The subject and paragraphs being suggested, what is the teacher's work?

1. Start the pupils talking.
2. Keep them on the paragraphs suggested.
3. Show them how to write what they have said.

It is the giving of these simple lessons that the teacher must prepare her own thoughts on the topics suggested, and from a child's view-point must be able to direct him without doing all the talking herself; must **prevent the talkative pupil** from monopolizing the time.

- (a) On the blackboard is the subject in proper place—"Our Garden."

Call for volunteers to talk to you. The talkative ones will be ready. Call on one of them, but in a moment or two call on another less ready to respond. Let them talk, the teacher keeping control of who is doing it, calling on strong and weak in such order that several weak ones do not follow each other.

- (b) Now you have their experiences. Below the subject write one paragraph at a time, saying, "Talk to me about this," the pupils responding. Have a space selected on the blackboard and marked for a sheet of paper. There, write what he says (making corrections of word forms if necessary). Take second paragraph in same manner, and continue your plan till time is up.

For Seat Work.

1. Write something on each of these topics. (Have same topics as used in the recitation.)
2. (a) Collect the papers and keep up courage. Some will have little to show, but those blanks and failures are your guides as to **who** needs teaching and what you must teach him.
(b) Same topics again on the board. Volunteers may be assigned written work to be commenced at once. From the papers, select those pupils needing moderate help; let them respond first orally, then by giving the same at the board. Then call on weaker ones and encourage them. Ten minutes ought to be enough for this preliminary review.
(c) Note the blackboard work for your own guidance. All erase. Sit.
(d) Pass composition paper and pencils.
Standing in plain sight, show how to place the papers on the desks, i. e., top of paper, left side for margin. Pause and see the pupils place their papers correctly.
"Write the subject on the first line, in the center; fix the period."
"Write something on each of these topics."

The teacher, passing to the moderate and to the weak pupils, directs them about the margin, lets them tell her the

topic. "Good; now write what you said." Ten minutes wisely spent will start the written work excepting the matter of indentions, and that you will teach next month.

IV.

LETTER WRITING.

Letter forms are most successfully taught by giving, first, an **ideal**. If in the text-book there is a complete letter, let copying be the seat work following your previous lesson.

1. (a) Pass to the desks and notice the copies made as to location of the parts. Avoid seeing too many mistakes in the body of the letter, especially in the spelling, and the undotted i, or the **uncrossed t**.

Compare their arrangement with that of the model as you pass from desk to desk.

Collect the papers.

- (b) The purpose of today's lesson is arrangement of letter parts. Quickly line off on the blackboard the form of a sheet of paper.

Their books are open.

Teacher ask:

What is on the first line?

Where is it written?

What is on the second?

Where is it written?

What is on the third?

Where is it written?

Read the name at the close. Read what is on the line above it.

Where is this written?

Pupils answer as teacher questions. Repeat your questions, and as pupils answer, write the model.

For Seat Work.

- (c) Pass paper and pencils. Give them another model to copy for a specimen.

2. Repeat your lessons and keep a brave heart. You will have to teach and drill many times in fixing a habit

V.

PICTURE STUDY.

ANGELS HEADS—REYNOLDS.

1723—1792.

The Artist:

Sir Joshua Reynolds was more of a portrait painter than an artist in the broad sense of the word.

England had produced no great painters before him, though men great in writing and music were at this time at the height of their popularity. Reynolds was no idle society man, but a plodding worker; his habits were regular. He painted from eleven to four, then came a walk, and dinner at five; the evenings were spent with friends.

He was always modest about his own skill, and the admiration of the public never changed him. He painted few ideal pictures, but in the painting of faces he was unsurpassed.

Other works are: Penelope Boothby, The Strawberry Girl, The Infant Samuel, and many portraits.

This picture suggests the happiness of childhood in the presence of God.

The heads are merely five views of the same face, each expressing a different feeling. Notice these.

The ray of light from above strikes each in a different place. Locate it on each. Notice the shadow opposite the light.

The setting is one means of expressing thought. The clouds and rings are among the surroundings we frequently connect with angels.

NOVEMBER

THINGS TO DO.

1. Take a walk and notice the coloring of the following:
The sky, the horizon, the boughs, the remaining leaves, the fields. Notice the location of damp places on trees and ground.
2. List the parts of a house and the building material; some carpenter will help you and at the same time will show you his tools, telling their names and uses. These facts will partly provide for your spelling in November and December.
3. Make a collection of empty nests, labeling them if you can. These can be mounted on some branches placed in the corner of the room.
4. In some book of outlines find a simple design for the month's calendar and draw it on some side board. You will want to copy it for a Thanksgiving decoration, hence let it now be placed where it will serve its purpose and be erased for the fresh one.
5. List the birds still seen.
6. Keep your eyes open for things to make for Christmas work, and keep a list of these.

A SUGGESTED PROGRAM.

1. Blackboard decorations.
Calendar for November.
Lists of leaves collected.
Lists of birds in October and November.
Copy of a letter.
Copy of a song or poem.
2. Song (3 minutes).
3. Poem by some pupil (The Corn Song, 5 minutes).
4. Gymnastics by the school (5 minutes).
5. Song (3 minutes).
6. Poem by several pupils (Down to Sleep, 6 minutes).
7. Story by the teacher (6 minutes).

8. Memory Gems by a number of pupils (5 minutes).
9. Poem by the school (Thanksgiving Song).
10. Song by the school (3 minutes).

Preparation.

(A successful entertainment lies not so much in **what** you do, as in **how** you do it.)

Prepare the blackboard with care. That means have it cleaned by erasing downward and wiping it with a dry cloth.

Nothing pleases parents and children better than specimens of work: The calendar; a carefully copied letter (signed by the pupil); a memory gem; an example in good form; lists of various kinds.

Mounted leaves may be arranged on large sheets of cardboard or stiff paper, and may be hung over unsightly places on the board, thus serving a double purpose.

Let the **manner** of giving the poems be a source of variety; too often our programs are dull for want of change in the **manner** of presentation.

"The Corn Song" was learned by assignments to individuals. Those pupils are now ready to recite their verses from the floor.

"The Thanksgiving Hymn" will make an excellent concert exercise. Be careful that the school speak **slowly, distinctly**, and with a **brief pause** between the stanzas.

A signal for commencing is necessary, but should by all means be so slight as to be almost unnoticed by any except those reciting.

"Down to Sleep" may be prettily given by four pupils who rise in turn, each reciting as he stands beside the desk.

The Memory Gems are for pupils who have no other part. They are not tiresome, and they prevent anyone from being "left out."

To prepare them the teacher needs to write a copy for each, numbering the slips.

Drill the children, first, to **read** their lines well; second, to learn them; third, to **respond** by standing at their seats and

reciting as the teacher calls the number; fourth, to recite in order **without** the number being called.

Let the opening and closing songs be by the school. One other selection may be by a number of pupils, but solos by children are to be questioned for reasons ethical as well as pedagogical.

The teacher's story should have a colonial setting; let me confide to you this help—**practice telling it yourself, and throw your whole heart into it.**

The time allotted each number is short, but provides for about forty minutes, and that is long enough.

One last word as to the gymnastics.

Nothing is worse than poor gymnastics, consequently **arrange** your exercises and **keep** to the **same arrangement** every time you practice. Oh, the failures because each time a drill was given it was done in a different way!

LANGUAGE.

I.

WORD DRILLS.

The uses of **saw, seen; did, done**, are more than ever to become matters of habit. Try them as daily exercises this month—three minutes daily for each of the twenty-two days—and do not yield to the temptation to drop the drill after a week or two because it is monotonous. Rather give new sentences or new forms of the words, but keep faithfully to the two abused forms, and keep drilling. Here are some suggestions for the three-minute drills.

N. B.—If blackboard room is scarce (as it usually is) a big sheet of heavy wrapping paper will be a substitute and on this you can write with a piece of charcoal, or a sharpened penholder dipped in ink.

1. Teacher has written several sentences for each word. Point to the sentences, the school reading.
2. Pupils may give sentences, using the forms required.

The teacher selecting good ones, writes them; all read the ones written.

3. The teacher has sentences written, leaving blanks for the word; pupils read and supply forms for the blanks.
4. Pass slips of paper;
Pupils write the words in sentences, read from their papers.

Notice please, that the suggestions provide for much oral drill (ear training), and that the number of suggestions corresponds to the number of weeks; not being intended for one exercise, but for four.

Sometimes these exercises impress one as being very formal—they are so; but we are fixing habits of speech, of persistent effort; of individual responsibility; and the teacher is learning by experience that success is the result of **well-directed** and **repeated** effort.

II.

POEMS.

DOWN TO SLEEP.

Reference to the November walks in the woods, and explanations of allusions made in the poem, will result in preparation.

- (a) The following expressions are suggested as related to these observations:

Woods—bare and still.

Days—clear and bright.

Noon burns up. (Warm)

Morning chill.

Beds—fragrant and soft.

Beds—sifted, shaped, spread.

Forest tones—low, sweeping.

As these are used, write them on the board. A conversation lesson with the class will bring out observations surprising to you, and will make real to

them the relation between the literature studied and the world about them.

Read the poem to the class.

For Seat Work.

Pass copies of the poem. Underline expressions talked about. Read the poem for yourself.

- (b) Read it again. Notice the last word in each line and the last line in each verse.

Have several pupils read the underlined words in study work. Your purpose here is to learn if they are diligent and if your conversation was well directed.

The rhyming words were noted incidentally to be used later in connection with your reading drills. Your new work will be to bring out pictures of November woods in the morning—chilly, snowy, fragrant; November woods at noon—warmer, sifting leaves.

Pupils may read the stanzas.

Note and secure if possible a tender feeling which will result in a gentle, tender tone of voice. (Here is the place to select the four pupils to recite this selection for your program.)

Assign a verse to each.

Pass papers.

Copy the verse assigned. Underline the words relating to the morning (or noon). Commit your verse to memory.

A THANKSGIVING HYMN.

Here is the spirit of the season. By reading the last line first each stanza is a lesson in paraphrasing.

Verse 1 brings out the beauties and joys of spring.

Verse 2 describes the delights peculiar to summer.

Verse 3 enumerates blessings which, grouped in order, lines 1 and 2, are family protection and blessing.

Lines 3 and 4 for protection and direction.

Verse 4 is the summary—namely, God's care and guidance.

- (a) Read the poem. Re-read it, paraphrasing as suggested.
Re-read, bringing out the thought of each season's joys—and that love and guidance are more precious than treasures.

For Seat Work.

Assign verses to be copied to secure arrangement.

- (b) Pupils, at a second recitation, may read from their copies; then re-write at the board.
Concert reading, repeated for expression of the thought, will result in memorizing the whole, and will need only "finishing touches" to be ready for the program.

WINTER FROM THE WINDOW—TENNYSON.

Read the poem.

Re-read first stanza, pupils listening for statements.

What do animals and insects do in winter?

Teacher and pupils make a list of animals and what each does.

Read second stanza.

Re-read.

Pupils tell the animals named and what becomes of each.

Read third stanza.

Re-read and notice its resemblance to the first.

How does the "bite" of the frost in the second and third stanzas differ from the description in the first?

For Seat Work.

Copy the poem.

Make a list of the last words in each line of first stanza and third stanza.

Learn first stanza.

III.

COMPOSITION WORK.

As stated before, the first need in writing is something

to write about. Two conversation lessons with the related seat work ought to secure a written exercise in elementary composition.

1. List the products of the farm as pupils name them.

Group these into animal and vegetable; or into those for home use, those for market, and those for both home and market.

Follow this talk with a reproduction exercise, securing statements from the pupil, and the teacher writing these on the board in composition form.

For Seat Work.

Copy the composition as on the board.

2. Refer to articles kept for use.

What else is needed for warmth of family?

For comfort of the stock?

Where are these obtained?

What day celebrates the preparation for winter?

Where do you expect to spend it?

What will you do?

What will be the best thing of the day?

The teacher will find questions crowding into her mind until she will need to guard against making the exercise too long.

(a) Questions on board one at a time.

(b) Pupils read silently, and answer aloud.

(c) Teacher write answers in composition form.

(d) Read the composition from the board.

For Seat Work.

Copy the composition.

IV.

THE PARAGRAPH.

One last point for the month remains:

The paragraph. As in letter writing and composition work, the ideal must be created, then attained.

In the composition of the two previous lessons, if the teacher has observed correct arrangement and has indented properly, the pupil has been given his first idea of the form of a paragraph. In the preceding lessons on the poems and the scenes described, he has been given his idea of the content of the paragraph.

Calling attention to these as you progress will be the first effort to stimulate his imitation. Like so many matters of correct English, imitation grows to be a fixed habit and it is by this method I recommend the work on paragraphs for the third grade.

QUERIES.

1. Need all the seat work be read in the class? Not always; but just enough of it to satisfy yourself that your requirements were met.

2. How can I have sentences for seat-work before the lesson has been taught?

You know what you will teach; you know what you will assign.

Have the assignment written on the board under a map or chart, and at the time it is needed uncover it.

3. I have not access to the poems mentioned. How can I get them.

"Poems for Language Study," published by Houghton, Mifflin & Co. It may be ordered from A. Flanagan Co., price 30 cents.

V.

PICTURE STUDY.

CHRIST IN THE TEMPLE—HOFMANN.

1824.

The Artist:

Heinrich Hofmann is still living and teaching in Dresden, and Americans are always welcome in his studio; many travelers speak of his kindly manners.

His designs for Bible illustrations have always been fine,

and show artistic skill, combined with knowledge of the Scripture.

Other pictures are: Christ in the Garden, Christ and the Rich Young Ruler, and some fine frescoes.

This picture differs from representations of the Holy Family, here only the figure of Jesus is given place.

The thought of the picture is, the serious realization of his own task.

The most prominent figure is the boy Christ, whose face nearest corresponds to our ideal, but beauty of face would not hold the respectful attention of these Doctors in the Temple. Note their expressions of interest, admiration, curiosity, surprise, thoughtfulness.

The arrangement of the picture places the boy in the center, leaning upon a reading desk; at each side are the learned men, all eyes directed toward the lad. Note the balance of the arrangement, the figures on each side the center.

The light coming from the left side and above brings out the entire figure of Jesus, and the faces of the men, besides the Book of the Law.

The setting suggests the temple itself and the wealth of the Doctors. See the rich robes and compare them with the simple slip worn by the boy. "And all that heard him were astonished at his understanding and answers." (Luke ii.)

DECEMBER

THINGS TO DO.

1. Mark the length of the sun's shadow as seen at the sunniest window in your room. Do this weekly and keep the record for comparisons.
2. Keep a temperature calendar, rather than a weather record. Let the record be taken from a thermometer hung outside.
3. Notice the windows on a frosty morning; the effect of breath blown on a frosty window; blown on a dry,

cold window; the nails and other metals covered with frost; vessels broken by frozen water, and the location of the break.

4. Read to the school, "The Frost," by Hannah F. Gould.
5. Notice any remaining leaves, their color, the way they hang, what trees have them.
6. List the remaining birds; on what do they feed?
7. Commence Christmas construction work, and have a regular time for doing this. Let it be voluntary, and if you have no other time, an extra period after school, once or twice a week, will be worth your effort.
8. Read to the school once, "Christmas in Other Lands," and similar stories.
9. Before leaving your room for the vacation days, be sure you have taken all memoranda then on the board. Keep them in your note book. The Janitor may take a sudden notion to clean your boards, and you would be without the observation records of October, November and December.

MATERIALS HELPFUL FOR CONSTRUCTION.

1. The top and bottom of a paste-board box will take the place of a straw-board for foundation pieces.
2. Sample books of ingrain papers will furnish cover papers for you, and the dealer in wall-papers will give an old one to you.
3. Ask the clerks in dry-goods stores to save you the ribbons found in handkerchief boxes.
4. Soak the posters from fruit cans and carefully cut out the central figure of a peach, pear, bunch of grapes. When articles are completed put them carefully away, labeled with the name of the maker. Later he will tell you to whom it is to be given, that you may mark it before the time for distribution.

THINGS TO MAKE.

Boxes for pencils, candy, spools.
Book-marks.

Calendar mounts.

Blotters.

Your calendar pads will have to be ordered through a dealer in books and stationery.

CHRISTMAS PROGRAM.

1. Song.
2. Mental Arithmetic Drill.
3. Poem (from the reader used).
4. Song.
- 5-6-7-8-9. Recitations related to Christmas.
10. Song.
11. Christmas in Other Lands (several pupils).
12. The First Christmas. Luke ii:7-18.
13. Song.
14. Distribution of gifts.

LANGUAGE.

I.

WORD DRILL.

Correct use of **sit, set**:

The errors occur in the use of the present forms, **sit**; **setting**; **set**; in the perfect forms, **sat**, **set**, **was sitting**; **had**, **or has been sitting**; **had set**; **had**, **or has set**; in the passive forms: **was set**; **had been**, **or has been set**.

- (a) List these forms on the board and with the teacher or a pupil pointing, read the list repeatedly.
- (b) Give hektographed slips to the pupils, having such sentences as these:
Will you **sit** here?
Were you **sitting** near the window?
Has John **sat** near the door?
Where have you been **sitting**?
Was Mary **sitting** near Emma?
Will you **set** the chair in the arbor?
Was the pitcher **set** by the wall?
Had (or has) it been **set** on the table?

N. B.—The verb **sit** is intransitive; (its subject is never acted upon). I sit, you sit, she sits.

Set is transitive:

I set the pitcher, you set it, she sets it.

Notice the variety caused by the change in person.

- (c) Read the question aloud repeatedly, one pupil reading the question, another answering in good statement. (Use of the word and ear-training being the aim of the repetition.)

For Seat Work.

- (a) Write answers to the questions given.
(b) Give hektograph sentences, leaving blanks for the lesson word.

II.

POEMS.

Pass copy of the following:

WHY DO BELLS FOR CHRISTMAS RING?

Here again is a poem for class work and for a program number also.

There are two questions to be thought over.

- (1) Why do bells ring?
(2) Why do the children sing?

Read the poem. Re-read it, answering the first two lines.

Test the understanding of lines 8-15 with the question asked. Bring out answers to state:

Who saw this.

What it did.

Who were there.

Who were they.

Follow with concert work for clear reading, for phrasing the answers.

For Seat Work.

- (a) Teacher write questions on the board. Pupils to copy the answers from the poem.

- (b) Further seat work may require a copy of the poem, and committing it to memory.

PICCOLA—BY CELIA THAXTER.

Preparatory to the poem lesson, have a brief conversation about Christmas:

What it brings to each.

How these are given.

How they are received.

How the Germans regard the season.

In your own study it may simplify work to have in mind:

This story is a fact (first and last lines), when it happened (lines 5-12), Piccola's trust (lines 13-20), her gift (lines 25-28), her joy (lines 21-24, 29-32).

- (a) Commence by reading the story.

Re-read, changing the order of the verses to develop the suggested outline.

Let the first reproduction be for spontaneity.

For Seat Work.

Let pupils copy certain verses, these having been selected to harmonize with the outline you have made by your reading.

- (b) Test your seat work, before the next lesson.

Re-read the poem for certain phrases to be explained:

The Wolf from the door.

Poverty's patient pain.

No joy might stir.

Till the dawn was grey.

To her shoe.

The good saint.

As happy as any queen.

The children will be able to explain most of these expressions, and a few well directed inquiries will disclose any cloudy ideas.

Read such phrases as:

Only to live till summer again, etc.

How would you have said that?

Also:

When dawned the morning of Christmas day.

St. Nicholas nothing would bring to her.

A sparrow that in at the window flew.

Reproduce the story orally, going into detail more than in the previous lesson.

Let the good talkers do some blackboard work, holding the timid ones by your encouragement.

For Seat Work.

If you required the preceding poem committed by all the class, this one may be assigned by verses according to the outlines you have used.

III.

COMPOSITION WORK.

Let your readings for this month be related to the material for this work. Make a simple outline of these readings referring especially to Germany and England, and relating to child-life and to public celebrations.

In connection with the child-life will appear the parents' interest.

In connection with public celebrations will occur references to the surroundings which really control their festival. Some legend which affects their customs.

In "Seven Little Sisters" you will find help—"Louise, the Child of the Beautiful Rhine," and "Louise, the Child of the Western Forest"—and in "Each and All," will be found "Christmas Time Again for Louise."

These are both books by Miss Jane Andrews.

As Christmas magazines are being received, be on the look-out for descriptions of English celebrations.

Help for a starting point will be found in Dickens' Christmas Tales, and another short article in Irving's Sketch Book.

You will be informed on the rank given to this holiday, the charms of the season, the effect on the people, old customs, manners.

These sources ought to supply sufficient material which has been given to the school through your morning talk or daily readings with them.

As to the teacher's work:

Talk with the class and outline by paragraphs as you talk.

Have your outline in mind (or on paper is still better) and adapt yours while you direct theirs.

Reproduce your outline and write the reproduced sentences in composition form, on the blackboard. (This provides for ideals to be used later in teaching use of the hyphen.)

For Seat Work.

1. Copy the composition from the board.
2. You are now ready for a lesson in arrangement, capitals, punctuation, etc.
Your outline again on the board, pupils reproduce from memory, writing their statements on the board.
Note all the errors and without reproof, the teacher may reproduce an exercise—a composite one—including the errors of the day.

Check those errors.

Let the class note—

1. Why you check each.
2. How to correct it.
3. Re-writing it correctly on the board.

N. B.—(1) Note. (2) Know. (3) Do.

For Seat Work.

Pupils may write a composition on "Christmas in Other Lands."

In correcting this seat work, need I caution lest you expect too much?

Your criticisms should be confined to errors for which the pupils are responsible because of lessons in the first, second and third grades, leaving advanced work until they reach it.

Of course their errors will be checked, but not corrected.

IV.

THE HYPHEN.

We have only two uses to plan for here:

In a compound word; and in a word divided at the end of a line.

1. Select a list of **common compound** words, which can be used in sentences for seat work. Let me emphasize selecting common words that the children may not become bewildered by too many new ideas at once.

Here are some good ones:

Gas-burner, wood-box, apple-tree, grass-grown, street-car, looking-glass, rocking-chair, morning-glory, good-by, bumble-bee.

Present the lessons by using the words in sentences.

Teacher name word, pupils use in sentence.

Teacher write sentence.

Teacher point to the word, class spell, naming the hyphen.

Teacher assign words to pupils.

Pupils at board write a sentence, using the given word. Read; erase.

Teacher name the word, spelling it (without naming hyphen); pupils write.

Class note; correct exercises. Erase.

For Seat Work.

(a) **Copy the list.**

(b) **Use each word in written sentence.**

2. The use in divided words is our next lesson, and the first step is the formation of an ideal, and this is to be

accomplished while writing the composition work.
(See III.)

Select paragraphs from the readings.

Copy one of these on the board and in a limited space, thus forcing yourself to divide words and use the lesson point; if compound words occur, so much the better.

Pupils read from the board, the teacher calling attention to the divided word by naming it, pupils locating it, spelling it (with the hyphen).

For Seat Work.

Pass narrow papers for the written exercise.

Pupils copy the paragraphs on the board.

You will need to repeat your lesson, for the papers handed you next day will show hyphens used where you used them and omitted at the end of the line, proving to you that they associated the mark with a certain word rather than with the location of it. But just do it all over with a clear conscience.

QUERIES.

1. When would you show the class how to arrange written work for neatness and form?

On the blackboard when presenting the work.

The teacher's work is always a model for the class; they form their ideas from sense perceptions. The placing of the subject is a matter of direction and imitation; the paragraph was taught in November and is to be regarded ever after.

The margin is a matter first of favorable condition and then of perception.

With a pencil, rule one-half inch of margins on the papers for compositions. Do this several times, if needed, and then insist on it being regarded. Success will depend on how insistent you can be.

2. Will you suggest an elementary text on school gymnastics? "School Gymnastics," by Jessie Bancroft, pub-

lished by E. Ginn & Co., Chicago, is freehand and very directive. It may be ordered from A. Flanagan Co., price \$1.20.

V.

PICTURE STUDY.

PRINCE BALTHAZAR—VELASQUEZ.*

1599—1660.

The Artist is a native of one of the most cruel civilized nations, Spain. Everything he does may be accepted as absolutely true. He was all gentleness and kindness, though you would not think so when looking at his portraits. They have a sternness about them, but remember the people he painted were stern as he represents them.

He was the greatest of Spanish artists.

Other pictures are numerous portraits of the royal family of Spain.

This picture represents the little prince richly dressed, apparently galloping into the scene.

The thought is centered on the child and the pony, the rank and the wealth of the family.

The arrangement permits a back-ground of snow-capped mountains which forms a setting for the central figures.

The light, evidently from the sky, strikes the child's scarf and face.

Notice the clothes—sash, hat, high boots, lace collar—of the boy.

See the pony's mane, tail, plump body, rich harness.

The expression of the rider is one of satisfaction with himself, as was doubtless the case.

He did not live to come to the throne, but died of small-pox at the age of sixteen.

*Velasquez. Pronounced: Ve-läs'-keth.

JANUARY

THINGS TO DO.

1. If the blackboard has not been washed, or if your Christmas decorations are still in place, erase them and commence the new session with everything fresh and seasonable. You will want to use the same decorations again, and by erasing them now, you are saving **the ideas** for the future.

2. Any observation notes may be arranged on the uppermost part of the board for continuing the record.

3. This is a month of severe weather; it will be well to decide how to ventilate or by which windows; then see that draughts from all others are stopped.

You certainly are housekeeper enough to fill cracks with strips of clean rags—pushing them into place with a case-knife.

The ventilating can be done by dropping the windows—not more than two or three inches; this sets the current from both top and middle; put your hand where the sashes meet and test it for yourself.

Or a 2x4 plank can be sawed of the length to fit across the sill. Bore auger holes—possibly a dozen—half through the front side, then at a corresponding distance half through the top; this changes the direction of the entering air, and prevents a draught.

A little interest made evident by effort will be more than returned in sympathy and co-operation of superintendent and parents.

4. Observe which is the snowy side, which is the icy side of trees.

5. List the birds seen.

Where do they nest?

What do they eat?

Put out food for them, bread, grains, raw fat beef.

Note the grain eaters, the flesh eaters.

A practical teacher will make this the opportunity to rid her neighborhood of English sparrows.

6. Mark the sun's shadow weekly; compare it with December's record. In what way is it changing?
7. Mark the outside temperature.
Note the direction of the wind on cold days, on warm days, on sunny days, on cloudy days.
8. Note the landscape from the window, the dull colors of sky and trees. Note the trees and name them from their manner of branching.
Locate other trees branching in the same manner.
9. Lincoln's birthday is so early in next month that your related work will be taken this month, but you climb saved until February.
10. Have his portrait somewhere in the room, on the wall, on the blackboard, or make it by outlining a stenciled paper with charcoal, and tack it at the corners to the closed door.
11. Be looking for stories whose teachings are co-related with the poems of the month.
You will find these in Sunday-school papers, or the Youth's Companion; the date will not affect the value. If possible clip these stories and mount them in your scrap-book for future use.

LANGUAGE.

I.

DRILL IN PRONOUN FORMS.

The fifth month's outline requires:

First: The choice of the proper pronoun.

Second: Using the proper form in the correct manner.

The manner of drilling may vary:

1. (a) Use **I, he, she** in statements.
(b) Change the same to questions, e. g.:
I did my work.
He went promptly.

She sang sweetly.

Did **I** do my work?

Did **he** go promptly?

Did **she** sing sweetly?

Teacher have the list of pronouns on the board.

Pupils use them in sentences.

See (a), (b).

Class read them in concert.

- (c) Teacher write sentences, leaving a blank for the pronoun form.

Pupils fill these blanks.

Class read again for ear training.

2. (a) Use the same forms in a compound subject and note the location of the speaker's pronoun:

John and **I** worked.

She and **I** sang.

He and **I** ran.

- (b) Change these to questions as in 1. (b) and take the exercise at the board as in 1. (b).
(c) Take the same exercise, filling blanks as in 1. (c).

For Seat Work.

Pupils write statements using **I**, **he**, **she**.

Change these statements to questions.

Write sentences using:

Mary and **I**—Mary and **he**—Mary and **she**.

3. The objective forms, **me**, **him**, **her**, can be taken in a similar manner.

- (a) Use them first in the easiest form as a starting point, then (b) the compound object, and to locate the proper place for the speaker, and the person spoken to.

(a) He spoke to **me**.

John invited **him**.

We saw **her**.

(b) Henry called to Mary and **me**.

We ran toward John and **him**.

You will notice that the predicate nominative is not included in the third grade work; it is included in the work for the fifth month of the fifth grade.

In this grade we will keep to work which seems very simple, and we will repeat it till excellence is bound to be the result.

For Seat Work.

The teacher may give a list of transitive verbs to be used with the pronoun forms, **invited, pleased, helped, saw,** etc.

Use these words in sentences with **Mary and me, John and him, Fanny and her.**

II.

POEMS.

NOBILITY—ALICE CARY.

1. The absence of a narrative gives us the opportunity to seek some other purpose than merely forming mental pictures, or than the re-production of incidents.

Each quatrain seems to be a lesson in ethics, and needs only a story of common experiences to illustrate its meaning.

- (a) Industry contrasted with idle dreaming.
- (b) Kindness and truthfulness.
- (c) The folly of revenge.
- (d) The safety of doing what we know to be right.
- (e) Working for praise.
- (f) The lessons in disappointments.
- (g) Doing more than we are paid for.

These are some of the points to be made real by stories.

There is a swing in the rhythm of the poem which makes it bewitching to learn.

Divided into quatrains it furnishes material for writing exercises.

The last lines of stanzas 1, 3 and 5 make excellent memory gems.

If souvenir booklets are being made for February 12th, what would be better than one or two of these quatrains, carefully written for the leaf of the souvenir?

There are seven story themes suggested, but one should not try to use them all.

Three or four, at most, are enough to undertake.

Then let the children choose their favorites and learn the lines related to the chosen story.

Procedure with the story:

Tell the story.

Connect the related lines of the poem.

Write them on the board.

Class read them.

Tell a second story and relate it to some lesson in the poem, in the same way.

For Seat Work.

Copy the lines from the blackboard.

Learn them.

2. Use two more short narratives and apply the lines as suggested.

Review the procedure (1) by repeating the lines, and pupils telling the story they suggest.

For Seat Work.

The teacher will have the four verses, which have been used in the lessons, carefully written on the board.

Pupils copy them.

Learn the two liked best.

OUR FLAG—MARGARET SANGSTER.

Have a flag drawn in colors on the board; let it be more than an oblong with indefinite stripes and a vertical line for a stick.

Use enough ingenuity to represent a few waving folds, and color it with tints, rather than with glaring crayons, of standard red and blue.

Pictures of the St. Gaudens statue of Lincoln, a freed slave, or the spirit of the revolutionary heroes, any or all of these make a good starting place.

Learn this poem yourself, repeat it to yourself until it means something to you; until you have absorbed the idea of the relation of the fearless-hearted to the broken chain of "sturdy fathers" in the Revolution, and to "kingly sons" in the Rebellion.

When you feel these relations you will have started your preparation.

1. Read, or tell, to the class some incident of bravery in war, a pathetic incident of slavery, an incident of heroism in the War for Independence.

Repeat the first verse of the poem associating the incident read, with the phrases:

Of the fearless-hearted.

Of the broken-chain.

In a day-dawn started.

Show on your drawing the "heaven light" (blue), the clustered stars, the bars, the three colors, and point to these as you repeat the lines.

For Seat Work.

Copy the eight lines, noticing the arrangement (similar to the preceding poem).

Learn the last four lines.

2. Pupils repeat the lines memorized.

Refer to the War of Independence, and give, by picture, or by description, an idea of colonial life on the frontier.

Call out qualities that we deem "kingly," i. e.:

Courage.

Protection.

Generosity.

Dignity.

Promptness to act.

List men in history whose names stand for these qualities, including some of the heroes of the community.

Repeat the first four lines of second verse, and associate them with this list and with those qualities.

With the last quatrain return the attention to the colors.

For Seat Work.

Copy the second verse (from the blackboard); from the two verses select words telling who may especially claim this flag.

THE NIGHTINGALE AND THE GLOW-WORM—COWPER.

Read the poem.

Read the first six lines.

Pupils explain them.

Read lines 7-12.

Re-read them till several are ready to explain them.

Tell the rest of the story to bring out the meaning of harangued, minstrelsy, abhor, beautify, approbation, sectaries, discern, transient.

Write these words in syllables on the blackboard.

Pass copies.

Pupils read lines 1-12.

Teacher read lines 13-26.

Pupils read and explain lines 15-18, 19-22, 23-26.

For Seat Work.

Pass paper.

Answer on paper these questions:

Which nightingale is meant?

When did he begin to feel hungry?

What did he see, and what did he think?

Copy lines 15-18.

III.

COMPOSITION.

We may find material in numberless books, and while many may be suggested it will be well to confine the material to simple stories of—

Lincoln's kindness,
His honesty.
His desire for education,
His industry.
His sympathy,
His careful preparation for a task.
His tenderness.

Have a definite incident for each of these.

In Chapter XXV., of "The Illini," you may read for yourself the thoughts of an observer at his first inauguration.

If the subject be one started in the homes, it will prove a fruitful one; but take care that you select stories applying to some trait of character for the first exercise, and those applying to his accomplished aims for the second composition.

1. Take a morning period for talking to the children of a story which appeals to your own heart,—
His poverty.
Sensitiveness.
Desire to learn.

Assign the task of reporting stories for the next morning.

Distribute any you may have found in school histories, these are to be read and reported.

2. Pupils may talk freely of their stories; as they talk, note the quality of character illustrated and keep a list of these qualities with the incident associated.

At the close of these exercises write these qualities and list of incidents on the board, allow each pupil to select the one he likes best.

For Seat Work.

Write the name of the story you chose.

Why did you like it best?

Write five statements about it, and more if you can.

Now, what have you accomplished?

In exercise (1), you have aroused interest.

In exercise (2), freedom of expression; while Seat Work will disclose their power to write what you have formulated in their minds and have laid upon their hearts.

From the disclosures in Seat Work comes the next exercise in drill:

(a) Re-produce the incidents (orally.)

(b) Write what is re-produced;

First on the board in class.

Second, on paper for study.

What Lincoln did for our country:

The material for this has doubtless been included in the stories already brought to class. The teacher has only to refer to her list and select the ones on hand, adding to these from her own readings.

Among the townspeople may be some one more than willing to talk to the school upon the subject, and you may do well to call upon him; but choose carefully, that he may not be some one who talks too long, or talks to no purpose.

If in doubt about calling upon an outsider, choose the safer course, and let the children go to him, reproducing their information in the class.

(a) The pupils reproduce the material, the teacher noting the paragraphs and mentally deciding on the plan she will use in arrangement.

(b) From questions on the board, answer in oral statements.

Write the same statements on the board for help in

spelling and capitals. (Their arrangement will be faulty.)

Re-write these for better form.

For Seat Work.

Write the subject on the first line, i. e.:

What Lincoln Did for Our Country.

Copy the statements on the board.

When the exercises are collected for comment it will be well to confine criticism to the formal side:

Spelling.

Capitals.

Punctuation.

Indentions, etc., as these have been controlled by the teacher's directions.

IV.

WRITING NAMES OF PERSONS AND PLACES.

The names used in the stories already used will supply material; they may now be recalled for another purpose, the writing of proper names.

Here are some words you have been using; they will suggest others to you:

December	January
Illinois	Washington
Kentucky	Indiana
Springfield	Baltimore
Lee	Grant
Mississippi River	Abraham Lincoln
Alice Cary	Margaret Sangster.

Make a list of fifteen or twenty more such words.

Arrange them in lists, (1) persons, (2) places.

Re-arrange these lists into (a) names consisting of one word, (b) names consisting of two words.

Your aims are:

(1) To show the word properly written.

- (2) To have it re-written.
- (3) To repeat these two steps till hand and mind move together like machines.

By this time your mind must be in such accord with your work that you can formulate the steps in the process to follow:

1. (a) From the general supply, pupil give the words; teacher write them.
- (b) Re-arrange the list.
Pupil select the names of persons.
Teacher check the word.
Pupils at the board write the words checked.
Arrange the list of places by the same device.
A strong pupil may read the list as the others write the words.
- (c) Select and check names consisting of two words.
Write these on the board.
The teacher read the list, the pupils noting and checking the correctly written words.

By the time you have held their eyes and hands in the purposeful writing of thirty or forty words they will give the rule very readily:

Names of persons and places must be written with a capital letter.

For Seat Work.

Copy the list:

- (a) Persons.
- (b) Places.

2. The second exercise on the work may be similar to the first, emphasizing the troublesome words as revealed in the former drill.

Let the list of words include many that have occurred in preceding months, thus effecting a review drill with a new purpose.

V.

PICTURE STUDY.

SINGING BOYS—DONATELLO.

The artist did not inherit his talent, being the son of a wool-comber, but in early childhood he was taken to the house of a noble family, who were lovers and patrons of art. Probably his surroundings here trained his taste.

He did some work in sculpture, and his chief talent lay in bas-reliefs. No amount of flattery seemed to spoil him, to him a little pleasure seemed a great deal, and he was contented with little.

Other works are: The Annunciation, a bas-relief in sandstone; the statue of Saint George, and the decorations for many church altars, baptisteries and tombs.

This bas-relief is a part of an altar decoration in the cathedral of Padua.

The arrangement is crowded, for two figures are placed in a space for only one. The picture is known generally as "The Choristers."

The boys are evidently singing a duet, busily occupied with the score. Their affectionate attitude and sincerity are very marked.

One skillful effect to be noted is the apparent distance between the heads, though one of them had to be modeled in high relief.

The subject is not so familiar nor so pleasing as "The Singing Boys," by Luca Della Robbia, and the exchange would be a pleasing one if practicable.

FEBRUARY

THINGS TO DO.

1. Plan to have a short program on February 12th.
2. Have portraits of Washington, Lincoln, Lowell, Longfellow.
3. Summarize biographical ideas of Lincoln.
 - Birth, when, where?
 - Boyhood passed where?
 - Love of study.
 - Borrowed books.
 - Evenings at work.
 - Different occupations he followed.
 - Positions he filled.
 - Qualities of character shown.
 - Greatest act performed.Quotations from Lowell's Commemoration Ode,—commencing:
"Nature, they say, doth dote, etc."—through the words—
"The first American."
4. Collect (or send for penny miniatures one-half cent each) pictures of Longfellow, his birthplace in Portland; his home in Cambridge, and use these for hand work.
 - (a) Trim the edges by cutting to the line.
 - (b) Measure and trim oblongs of dark-colored paper for mounting these pictures.
 - (c) Mount them by pasting upper corners only. (Use the little finger for pasting and keep the forefinger clean for pressing.)
5. Collect or sketch pictures of Indian scenes, to be used in drawing hour.
 - (a) Pass manilla papers of the same size.
 - (b) Sketch the copy with sharp soft pencil, making only the outlines.
 - (c) Brush in the sketch with a camel's hair brush dipped in ink.

Your results may not be satisfactory at first, but a few trials will show the amount of ink to be used, and will steady the hand for making smooth edges.

- (d) Keep the cleanest and smoothest ones for encouragement and suggestion.
6. Find the average temperature for January; keep thermometer record for February.
 7. Let the pupils "bundle" your number splints into 10's.
 8. See to it that you have cubes (64) for your number work.
 9. In your note book record the measurements required for Sixth Month's arithmetic:
Dates of birthdays of
Lincoln,
Lowell,
Washington,
Longfellow.
Distances.
Population of towns.
Length of tablet, page, window-pane,
Desk top,
Width of same.
 10. Notice the melting snow.
Where it melts first.
Where it is slower in melting.
Its color in these places.
(See suggestions for home geography in Illinois course of study, sixth month.)
The snow hanging on pine trees,
"Ermine too dear for an Earl."
The snowy plumes where it bends the weed tops.
 11. Notice the action of the birds in a snow storm (especially the blue-jay).
 12. Learn as a memory gem the first two verses of "The First Snowfall," by Lowell.
 13. Make souvenir leaflets for February 12th.

- (a) Measure, cut, fold oblongs of colored paper for covers.
- (b) Measure, cut, fold oblongs of writing paper (1 inch smaller than the covers).
- (c) On the latter copy a quotation from the poem, "Nobility."
- (d) With needle and colored silk, sew the written pages to the cover paper, tie the thread in a bow knot on the outside.

Let the teacher make one for a model as well as for her own understanding and preparation.

LANGUAGE.

I.

CORRECT USE OF VERY—AWFUL.

Notice that the requirements relate to a choice of words rather than to a choice of word-forms, as in last month.

The second word makes the easier beginning, and its literal meaning—full of awe—gives the key.

1 Write sentences such as:

The **awful** terror overcame us.

The lion gave an **awful** roar.

The burning house was an **awful** sight.

The **awful** accident prevented our visit.

- (a) Discuss with the class why these statements are true.
- (b) Call for sentences from them, relating to a thunder-peal, a night alarm of fire; discuss the fitness of these words with the thought of terror.
- (c) Bring out the meaning of unutterable greatness by reference to our feelings at sight of veterans marching, flag-waving, flowers borne on Memorial Day.
- (d) Write sentences of (b), (c) on the board. Class read them.

For Seat Work.

Copy the sentences from the board.

Underline the word taught in the lesson.

In your readers find this word:

Mark the place with a slip of paper and bring it to the class next time we recite.

2. **Test the seat work.**

Read the sentences from readers, and those copied on papers.

(a) Commence the new lessons on **very**, by re-reading the sentences copied and using **very** in the place of **awful**. (The result will be so ludicrous that the exchange will be avoided when made from that view-point.)

(b) Pupils use **very** in sentences; teacher select those using **very** as an adverb of degree and write them on the board.

Use many of these.

Class read and explain the meaning of the sentence with **very**, and give the same sentence without it.

Use **very** in ten sentences.

Use **awful** in ten sentences.

The results will reveal who are inattentive and who need a repetition of lesson 1.

II.**POEMS.****THE CHILDREN'S HOUR—LONGFELLOW.**

Surely you have seen the picture of the same name, and made familiar by the Ladies' Home Journal

1. (a) Even if you have not, you can think a picture in your own mind and describe it.

A wide hall, broad steps, three girls descending, one with quiet face, one laughing, one with yellow curls, an open door, an inner room, where sits the father at a desk.

Put in the little touches of a lighted lamp, the plot the children are planning. They rush upon him. Let the class suggest the meeting and the frolic which follows.

- (b) Repeat the poem entire.
Pass the copies.
- (c) Class read from the papers(to prepare the words and be familiar with them when questioned about the scenes.)
- (d) Teacher question:
Pupils read the answering lines.
When is the Children's Hour?
Why is this a good time for it?
What reminds the poet that it has arrived?
What tells him that the children have not forgotten it?
How does he know their plans?
How do they enter the room?
How do they attack him?
Why does he think of Bishop Hatto?
What does he call them?
What is his boast?
What is his fortress and its dungeon?
How long will he keep them in that prison?

For Seat Work.

Read the poem.

Re-read it and write a question on each verse.

- 2 Some pupil read from seat work. Some pupil re-read the poem from the copy.

Teacher read lines 2, 18, 21, 29, 30, 33, and explain these words:

lower
raid
turret

banditti,
scaled.
fortress

Teacher read and explain lines 19, 20, 35, 36, 39, 40.

Copy verses 4, 5, 6, and 7. Learn them.

(Note.—“Old moustache” means veteran soldier.)

Look up the story of the Mouse Tower and tell it to the class. (See Southey’s poem “Bishop Hatto.”)

SELECTIONS FROM HIAWATHA’S CHILDHOOD.

Commencing “By the shores of Gitchee Gumee”—number the lines through—“called them Hiawatha’s brothers.”

The following are the scenes described:

(a) The wigwam of Nokomis.

(b) Hiawatha’s cradle.

(c) Nokomis’ song.

(d) The lesson taught by Nokomis—Ishkoodah—the death dance of the spirits—the ghost pathway.

(e) The lessons Hiawatha learned for himself—whispering trees—lapping waters—the fireflies—the shadows on the moon.

(f) Legends Nokomis told—the moon—the rainbow—Hiawatha’s chickens—Hiawatha’s frolics.

The subject being Indian life, you will need to have a conversation on Indian manners and customs.

1. Show Indian pictures collected. (Have these mounted on a large sheet of paper and fastened on the door or on the table front. Outline sketches are as good as wood-cuts for this purpose.)

Explain these and talk with the class about them. Let them hang while you are teaching the subject.

Tell where these people lived, etc., etc., following the outline suggested.

For Seat Work.

Copy from the blackboard lines 5-10, telling the location of the wigwam; lines 13-15, describing the cradle; lines 19-20, telling the song Nokomis sang to Hiawatha.

2. Have pupils read from their seat work as the teacher calls for the topics as they are named.

From line 23 read:

What Nokomis taught Hiawatha.

What she showed him in winter.

What he saw and heard on summer evenings.

Re-read the same lines.

Write the list of topics on the board as the pupils read, helping them over the hard words by writing them in syllables with their meaning.

Minnewawa—a pleasant sound as of wind in the trees.

Mud way aushka—the sound of waves on the shore.

Ishkoodah—fire, a comet.

Wah wah tay see—the firefly.

Question the weak pupils for comprehension and re-read the topics.

Lines 57-72 are the legends of the moon and the rainbow.

Pass copies.

Read lines 57-63 and think of the story of what made the shadows on the moon.

Read lines 64-72 when Hiawatha saw the rainbow; what Nokomis told him about it.

3. Let the pupils tell the legends of the moon and the rainbow.

Lines 73-95 include the story of Hiawatha's chickens and Hiawatha's brothers.

Read lines 73-89.

Re-read and tell in statements,—teacher writing these on board, naming the topic.

Do the same with lines 73-80, 81-87, 88-95.

Read the lines assigned to each.

Re-read them.

Write these statements learned from your assignment.

III.

COMPOSITION.

Longfellow's Early Life.

Here is another place where the teacher must be the well-spring of information.

In almost any biography of great men, or any cyclopedia, will be found the facts to use, and the following outline may help summarize them:

(a) His birth.

Where.

When.

(b) His boyhood, where he went to school.

(c) His travels.

(d) He becomes a teacher.

(e) He changes to Harvard College.

(f) His home in Cambridge—what made it famous, its lawns and elm trees, the river.

Read the poem, "My Lost Youth," and

"To the River Charles," for help in (b) and (e) of the outline.

1. Show pictures collected.

The Portland house.

The Cambridge house.

Bowdoin and Harvard colleges.

Tell the story of his life by the suggested outline, writing it on the board as you talk, calling attention to the pictures as they are related to your talk, writing strange or hard words on the board: (Portland, February, Europe, Bowdoin, Cambridge, Harvard.)

Let the pupils handle the pictures and tell what they can of each.

For Seat Work.

Write two statements on each point in the outline.

Write "Longfellow's Life," at the top of your paper.

Copy these sentences in five paragraphs as numbered for you.

2. Pupils read from their papers, the teacher passing by their desks and noting neatness, and margins, and indentions.

Collect the papers and have a blackboard drill on the weak points you have noted.

- (a) Mark off panels to represent pages.
- (b) Dot horizontal lines to locate the subject.
- (c) Dot a vertical line to control the margin. If you have not room for all on the board, distribute papers prepared in a similar form, by hektograph.

Pupils write under the direction of the teacher; the subject, the statements in seat work.

Erase or collect all work.

For Seat Work.

Pass more papers prepared as suggested.

Distribute the exercises of the day before to be copied on these new papers.

INDIAN CUSTOMS.

Have the collection of Indian pictures hung again in sight—follow the same general plan as in teaching Hiawatha's childhood. Show pictures of Indian children, houses, dresses, games, explaining them.

Tell the story of Indian customs in a connected manner, holding yourself to a definite outline.

- (1.) Indian houses, where located, how built.
- (2.) Dress—of the men, the women, the children.
- (3.) The games played—by the men, the sports of the children.
- (4.) The food—how secured, how prepared.

For Seat Work.

Follow the seat work given under lesson 1, and the plan of lesson 2, in the preceding composition on Longfellow's Early Life for a second lesson.

IV.

THE COMMA IN A SERIES.

Let me suggest that we continue our punctuation work by the general plan of imitation, and that the series be of words rather than a series of phrases.

By thus selecting, the eye may perceive the arrangement almost at one glance.

The following steps ought to bring satisfactory results:

1. The teacher may ask such questions as:

What do children play?

What are seen on the way to school?

Name some work that you can do.

Name the colors in the flag.

What do we buy at the grocery?

Write the answers on the board; pupils read these sentences.

Re-read, naming the commas.

Class at the board copy the sentences, placing the commas as shown.

Erase.

The teacher may dictate the same sentences,—pupils writing as before.

Repeat the dictation if needed.

For Seat Work.

Answer the following questions:

(Write your answers.)

What do you study?

What do farmers do in the spring?

Of what do we make houses?

Name some tools you have seen.

Name some object you can see through the window.

2. Collect the papers and show the neatness.

Class at the board.

The teacher read (slowly) the sentences from the papers, pupils writing as she reads.

Teacher note the use of commas and check errors.

Pupils correct their own work.

Repeat the exercises, using other sentences. (About five sentences before correcting makes a good division.)

Write sentences using commas between the words of the series.

A sentence about the flag.

A sentence about the kinds of grain you know.

A sentence about toys you like.

A sentence about work you can do.

Note.—I have not found it necessary to teach the definition of "a series." The word can be used where it applies, and the children will grasp its use without being diverted from the task at hand.

V.

PICTURE STUDY.

MADAME LEBRUN AND HER DAUGHTER—LEBRUN.

The Artist:

Madame Elizabeth LeBrun was born in Paris, the daughter of a painter who died when she was a girl of twelve. Her taste for art was natural, success coming to her in early life. Her beauty and sweet disposition made her welcome in the best society, but nothing could tempt her to neglect her work.

Her talent for painting was increased by her talent for work; she seemed tireless. Being a friend to her models she could paint them in the most pleasant mood and happiest pose.

She was not a great painter, but her portraits were always charming, though they have been criticized as showing the artificial life of the time in which she lived.

Other pictures are:

Peace Bringing Plenty.

The Lady with the Muff.

Portraits of Marie Antoinette.

The picture represents the artist herself, with her little daughter. **The thought** is their love and confidence.

The arrangement is triangular. (Notice how the lines slope from her head downward on each side). The prominence is given to the two faces, and is accomplished by the way the light falls from the left. Notice that the strongest light is on the faces, the secondary light on the mother's drapery, then on shoulders and arms. Find the deepest shadow. See the shadow of the mother's cheek falling upon the child's face.

The sweet expression and perfect composure of the mother, and the nestling confidence of the child are very marked.

In most portraiture the setting is either omitted or is secondary. In this picture it is secondary.

MARCH.

THINGS TO DO.

Observations in Nature Study.

1. Review your notes on trees—naming them from the manner of branching.
2. Commence the drawings of trees, trunks, branches, and do this at once, before they are hidden by the foliage.
3. Notice the first change in the color of the boughs.
4. Note the return of the birds.
5. Watch the birds on the weed stalks, and how the birds shake the seed to the ground.
6. Keep up the weekly record of the sun's shadow.
7. Make a record of the wind—its direction and comparative force.

Keep this on the blackboard or on a manilla chart, which you can fasten on the wall or door.

At the end of the month summarize the prevailing direction of the wind **before a thaw; before a freeze.**

Note its force before a change in the temperature.

8. The late snows will be damp. Catch the flakes on the coat sleeves and shoulders. Note that they are not so perfect in shape as they were in cold weather.
9. Ice thawing on the edge of a pond or brook shows pillar-like shapes.
10. Be on the look-out for the first sign of swelling buds. Put some lilac or willow twigs in a glass of water in the school room, and see them grow.
(A cherry twig can be made to blossom.)
11. Compare your December record of the sun's shadow, with the one you have by the last of March.
12. By the last of the month, more drawings may be made of the same trees used early in the month.
The general outline may now be indicated.
13. Keep up a collection of pictures for showing Indian life.
14. Prepare the hektograph copies of "Planting of the Apple Tree" (in two sections) and "Hiawatha's Sailing" (in three sections).
15. Where do we find the bees first gathering?

NUMBER SUGGESTIONS.

The simple measurement work is supposed to have been done in the second year, and this month's requirements refer more directly to the application of multiplication tables (from 2 to 10), whose products are between 20 and 30.

1. Review these tables:

All of the 2's.

The 3's to $3 + 10$.

The 4's to 4×7 .

The 5's to 5×6 .

The 6's to 6×5 .

The 7's to 7×4 .

The 8's to 8×3 .

The 9's to 9×3 .

2. Drill on these first as multiplication; 4 times 2 equals 8;
Second, as division; 8 divided by 2 equals 4.

3. The problem work in division is to be considered:
 - (1) Examples in which each figure of the dividend is divisible by the divisor, as 396 divided by 3.
 - (2) Examples similar to (1), but containing a cipher in the dividend, as 309 divided by 3.
 - (3) Examples in which each figure of the dividend is not exactly divisible by the divisor, as 357 divided by 3.
 - (4) Examples in which there is a final remainder.

LANGUAGE.

That the usual sequence be observed, the arrangement of this month's work is not changed, but I would suggest that the composition work (IV) be taken first and before the leaves prevent success in your models.

I.

WORD DRILL.

Correct use of **good** and **well**.

1. Write on the board: "Good means kind, useful, skilful, honorable, complete."

Use each of these words in a sentence.

Write these sentences on the board.

Pupils may read each sentence, changing each of the above words to **good**.

Read to the class such sentences as the following:

The children were **good** to each other.

Tools are **good** for building houses.

The shoemaker is a **good** workman.

You will receive **good** measure.

All men desire a **good** name.

As the teacher reads the sentence, the pupil will change **good** for its meaning, and repeat the sentence for ear training.

Class at blackboard.

Teacher read the sentences using **good**. Pupils repeat it using the meaning. All write it.

Teacher read the sentence using the meaning. Pupils repeat it.

All write it.

For Seat Work.

Write ten sentences using **kind, skilful, honorable, complete, useful**. Re-write them, changing each of the above words to **good**.

2. **Well** means **healthful** (adj.) or **favorably** (adv.).

On the board write its meanings. Writes such sentences as:

Do your work **well**.

The absent boy is now **well**.

Those who are **well** should be happy.

The work was **well** done.

Pupils read the sentences; tell the meaning of **well** in each. Erase **well** from each. Pupil read and supply the meaning in each sentence, the teacher writing it in the proper place.

Class read all the sentences.

Review work as follows:

Teacher write such sentences as these:

All was —— at our house.

All our family are ——.

A —— workman is needed.

The carpenter has done his work ——.

The school bore a —— name.

This was a —— lesson.

We should keep —— company.

A —— child obeys his parents.

A —— child can play hard.

The people were —— to us.

Copy the sentences above and fill the blanks with **good** or **well**. Re-write them using the meaning in place of the words **good** or **well**.

II.

POEMS.

PLANTING THE APPLE TREE—BRYANT.

Have enough copies made to furnish one for two pupils.

Make two sets—the first five verses on one slip; the last four verses on a second slip.

1. Teacher read the poem entire. Pass the copies.

Re-read it to bring out the topics:

How shall the planting be done?

What we shall expect, i. e., buds, boughs, flowers, fruit.

Re-read by verses, allowing the pupil to tell after each what we shall get.

In verse 2, buds and boughs.

Verse 3, flowers for fragrance, for honey.

Verse 4, fruit.

Re-read to notice again:

Verse 1. How it is planted.

Verse 2. How the buds are changed to boughs. How the boughs will be used. What they will furnish in sun, in shower.

Verse 3. How the blossoms are useful.

Verse 4. How the children discovered the fruit.

Verse 5. How the fruit is used in winter. (Citra, a town in Portugal.)

Assign each verse to several pupils.

For Seat Work.

Copy the verses assigned.

Return the copy to the desk.

Learn your verse from your copy.

Repeat it to yourself several times.

2. Pupils may commence the lesson by reciting the first five verses as they were assigned.
Pass the copies of the last verses.
The teacher needs explain **fruitage**, **sojourner**, **roseate**, **verdurous**.

Bring out the thought by questions—pupils reading the answers.

How are apples carried to Europe?

Of what would they remind an American?

How do trees improve with growth?

How does the old tree appear?

What may be asked about it?

By whom?

Of whom?

What would be a pleasant answer to such questions?

Pupils read verses 5-9.

Assign each verse to several pupils.

Copy your verse.

Return the copy. Read your verse five times.

Say it five times looking off the paper if you can.

HIAWATHA'S SAILING.

Recall Indian life by returning the collection of pictures to its place in front of the class.

1. Teacher read the selection.

Pass copies of lines 1-34.

Re-read these lines.

Read Hiawatha's resolve (lines 5-9).

Read his words to the birch (1-4; 10-14).

How did he speak?

Where was he?

What time of day?

What part of the year? (Moon of leaves—May) (5-22).

How did the tree seem to answer?

How did he take the bark? (23-34)

Review this section by asking the same questions—pupils reading the lines.

Call attention to the three quotations.

Notice how clearly the process is described in lines 27-34. Have pupils re-read these lines.

For Seat Work.

Copy the words spoken to the birch tree.

2. Collect copies of previous work and note the care as to neatness, arrangement of lines.

Pass copies of lines 35-76.

Review by questions on the previous reading. If possible show the class a tamarack tree, cedar, larch tassels; at least you can have pictures of these. (See some illustrated botany.) Tell the class the characteristics of the cedar bough; the quality of the tamarack roots.

The following outline will be made plain by the reading:
Hiawatha's words to the cedar; the cedar's actions and words; what was done?

The call to the tamarack—for what use?

The answer—what was done?

His words to the fir trees—the answer—what happened?

Re-read this by the same outline to get in mind the story of each tree's gift.

Assign one tree to each pupil, calling attention to the line beginning each.

Copy the lines concerning that tree's part in the work, i. e., Hiawatha's words (35-38, 49-53, 63-67) will be assigned to different pupils.

Learn your lines.

3. Collect words for the previous day.

Pupils recite Hiawatha's words to the cedar, tamarack, fir.

Pass copies of lines 77-106.

Review by questions what was wanted of each tree:

What for.

How he got it.

Teacher read the new lines.

Where was the hedge-hog?

What was wanted of him?

How were they given?

Why were they not taken from him?

How were they prepared?

For what were they used?

Where was the canoe built?

What did it seem to contain?

At this point I should leave the reading and give directions for seat work. Copy lines 96-106. Read them line by line till you know them.

- 4 For reading class:

Pass copies and have the poem "Hiawatha's Sailing" read. Copy the reply of each tree.

III.

COMPOSITION.

From suggestions previously given the pupils have been noticing trees.

(See "Things to Do" for fifth and sixth months.)

1. List those the children can name.

List those they can recognize by the manner of branching, by the outline of the foliage.

Show these points by drawing.

If the program has a period for drawing, this work can be done at that time.

The apple, maple, Lombardy poplar, elm, evergreen are probably most familiar.

Have a good supply of manilla paper about $4\frac{1}{2}$ by $5\frac{1}{2}$; this supply can be easily distributed, and easily preserved, and uniformity is one feature necessary to tasteful work.

The free drawing of trunk and branches the early part of the month and laid aside until the last week.

Then it can be recalled and the same trees in foliage can be models for the second series of drawings.

Let me urge simple requirements, avoiding efforts of shade or of detail.

2. Uses of trees.

As directed in preceding months:

(a) Talk with the class on the following outline.

(b) List the facts they give.

- (c) Write the sentences which you select from their re-production.
- (d) Have them write the sentences on the board.
- (e) Review the arrangement of a composition, its heading, margin, indentations.

Outline:

What trees I know.

Two uses of all trees.

One use of forests of all kinds.

What kind of trees used in building.

Kinds of wood used in making ornaments.

For Seat Work.

Copy the composition from the board.

IV.

WORD LIST.

Apply such descriptive words to your trees as the following:

Leaning, graceful, plump, regular, gnarled, slender, soldier-like, friendly, rough, drooping, and use these words in your talk with the class.

When called upon to return them to you in sentences, the task will be a general exercise and one very quickly done.

V.

PICTURE STUDY.

THE SHEPHERDESS—MILLET.

The Artist:

When a boy, Millet (pronounced Mil-lay') told his father that he meant to make pictures of men, and he carried out his purpose in an earnest and conscientious way.

He was the son of a French peasant, and his pictures are drawn from real life. To understand his work one must understand the man, for he threw himself completely into his work.

His drawings are remarkable for meaning and simplicity;

color is of minor importance to him. Notice how many of his pictures are silhouettes either of men or of animals.

Other works are: *The Gleaners*, *First Steps*, *Feeding the Hens*, *Man with the Hoe*. •

This picture is one of his most beautiful; it is ranked as a masterpiece.

The thought is the industry and absorption of the woman in her work.

The chief figure is the shepherdess, walking and knitting, and is the only figure not horizontal in effect. Notice the horizontal lines of the horizon and the flock. Notice the lines of perspective drawing toward the sunset in the background.

The light comes from the sun, low in the sky, striking the backs of the sheep and the woman's humble dress.

The setting is very harmonious—the quiet stretch of pasture-land; the grazing sheep; the faithful dog, the absorbed girl, who evidently walks along followed by her flock.

APRIL

THINGS TO DO.

1. Follow the same plans as in March for drills in Division. (Use numbers 31 to 40.)
2. Have the pupils bring a collection of bills from the butcher and the grocer for practice in computing the cost of common articles. (Multiplication of dollars by —, the answer will be dollars.)
4. Get blank bills and let the pupils fill them out for drills in the form. One bill used on the hektograph will supply you with all you need.
5. Make the copies of a 4-inch dial and teach the parts by folding the paper copy.
6. Give problems like 6 days divided by 2-3 day. First tell the meaning (how many times 2-3 days is contained in 6 days).

Drill much on telling the meaning of such problems and notice that the result is a quotient in **division** rather than a **partition**.

7. In drawing work, use buds, blossom (of trees), clusters for the models, thus teaching Nature Study and drawing at the same time.
8. Let the camel's hair brush and ink be used in the drawing, teaching brush manipulation and neatness.
9. The box-elder and oak make good subjects for brush work in drawing.

By having two lessons each week, and using the box-elder and oak in turn, the growth from swelling bud to leaf clusters will be apparent.

10. From the records of the sun's shadow make a summary; also summarize the changes of temperature and wind, and the wind and sun.
11. Write these on the blackboard above the space used by the pupils.
12. For each month notice the number of clear days, the wind preceding a clear day, the wind preceding a cloudy day, the wind preceding a rising temperature, or falling temperature.

Average the sun's shadow in September, December, March.

13. List the birds seen in September, December, April.
14. List those seen in April, and not seen in October, nor February.
15. List those appearing in February, March, April.
16. List the grain-eaters, the flesh-eaters.
17. Egg-shell gardens are seasonable. Send to your Congressman for flower seeds. Let the pupils bring empty egg-shells. Fill these with rich soil some noon recess. Set them in shallow boxes of sand, or sawdust, and the **growing** plantlet can be easily released by crushing the shell.
18. Talk with the class about preparing their flower-beds; **shape**, round is best; **size**, about four feet in diameter.

How the shape is marked. How deep the soil is dug—about the depth of a spade. The raking; drying if too full of clods. How the soil is powdered. How the seeds are sown and covered by pressing the soft, loose soil with a board.

19. A review of the poems and specially assigned verses will make excellent general exercises for each morning. Read over your poem assignments and note which can be used at least one morning each week.

LANGUAGE.

I.

THEM AND THOSE.

On a manilla chart of your own make, have questions using **them**.

On the opposite side have questions using **those**.

With thumb tacks or a touch of paste fasten this chart to the wall, or desk front, inner side of the door, or on the cross piece of a rolled map, but keep it in sight for the time.

1. (a) Teacher pointing, class reading;
Are **those** books yours?
When were **those** flowers plucked?
Have you **those** problems?
Are **those** apples juicy?
Will you hand me **those** books?
Should she show **those** dresses?
Will you call **those** children?
Were **those** boys busy?
What flowers are in **those** gardens?
May I have **those** scissors?
- (b) One pupil points, another pupil reads the question; another pupil answers, using same expressions as in the questions.
- (c) One pupil writes the question on the blackboard; another writes the answer.

For Seat Work.

Write ten questions using **those**.

Write answers to the questions you have asked.

2. Sentences on the reverse of the chart using **them**.

(a) Teacher pointing; class reading;

Will you go home with **them**?

Whom do I mean when I say "**them**?"

Will you pass **them** by?

May I give **them** the flowers?

Did you come home with **them**?

What did the hunters take with **them**?

Is she in front of **them**?

Will you work for **them**?

Has John lost **them**?

(b) Pupil asks a question from the chart; another answers; another writes the answer on the blackboard.

(c) Teacher erasing **them** from the sentences on the blackboard; another pupil reading the sentences supplying the missing words.

(d) Reverse the chart to the drill on **those**. One pupil asks the question; another answers.

Fill the blanks with **them** or **those**.

Apples grow on ——— trees.

We went with ——— to see the house.

——— children waited quietly.

Gold and silver shone around ———.

Going toward ——— we found beads.

After you give me ——— flowers, I will return ———.

We were waiting for ———.

We went near ——— bushes.

——— books are for ——— boys.

II.

POEMS.

THE BROOK—TENNYSON.

1. The teacher's preparation needs to include some peculiar words, and in turn these need to be explained to the class.
 2. Coot—a mud hen;
 Hern—heron;
 Sally—a sudden spring;
 Bicker—move with a pattering noise;
 Thorps—a group of houses in the country;
 Eddying—moving round and round;
 Babbles—makes a continuous noise;
 Fallow—land plowed without being sown for the season;
 Foreland—headland;
 Willow weed—a plant growing in wet meadows;
 Mallow—a common weed (its disc-shaped fruits are called “cheeses” by the children).
 Lusty—vigorous;
 Grayling—a fish resembling a trout;
 Brambly—full of briers;
 Shingly—pebbly;
 Cresses—a pepper grass used for salads.
- Make hektograph copies in two sections. It divides itself into four groups (verses 1, 2, 3; 4, 5, 6; 7, 8, 9; 10, 11, 12, 13, and can be given in two lessons:
1. Read the entire poem for its rhythm.
 Pass copies of first section (6 verses).
 Re-read the first three verses, explaining the suggested words.
 Re-read the first six verses and continue explanations for words in verses 4, 5, 6.
 Ask the pupils for the picture it makes them see in verses 1, 2, 4, 5, 6 (leaving 3 till later, as it suggests the mouth of the stream).
 Ask for understanding and explain, if necessary;

I slip between the ridges.
In little sharps and trebles.
I fret my banks.
I go on forever.
A fairy foreland.

Select words that suggest brook sounds, i. e.,

Chatter.

Bubble.

Babble.

Collect copies; tear them into the groups mentioned at the beginning.

Pass a group of verses to each child.

For Seat Work.

Copy three verses. Learn one verse. Write it without the copy.

- Commence by the pupils reciting the verses learned. Call on the pupils ready to recite, and do not make it a burden.

Pass copies of the groups of verses to good readers and have verses 1-3 read from the front of the class; follow by the reading of verses 4-6 by another pupil.

Pass copies of second section.

Teacher reading the last seven verses, explains: **lusty trout, grayling, hazel-covers, brambly wilderness, shingly bars.**

Re-read, and ask for an explanation of: **a blossom sailing, a foamy flake, a silvery water-break, golden gravel, draw them all along, skimming swallows, netted sun-beams, loiter round.**

Nearly all, if not quite all of these phrases will explain themselves by re-reading the lines.

Re-read for the pupils to note the verse describing the motion of the stream (verse 2).

From the first, read all the poem, leaving verse 3 till the last.

Notice.—Where the brook starts, what it passes, the noise it makes, how it winds, where it flows quietly, where it loiters, where it empties.

Let the pupils read verses 7-9, 10-13.

Let them select their favorite verse and note what seems to be the pleasing feature, e. g.,

Is it the picture formed, or is it the musical sound effects?

Read all the second section. Learn the verse you like best.

Make a perfect copy of it.

SPRING—CELIA THAXTER.

By this time the teacher must be quite skillful in preparing the hektograph copies and must have learned the little tricks in using it successfully.

One copy of the entire poem should be in the hands of each pupil; there are only a few unfamiliar allusions.

Alder, with her powdery curls, and the Columbine may need pictures from a botany to make them vivid; budding willow can be at hand.

The advancing grass line can be noticed on sheltered south slopes as it reaches toward the bare places. The croaking frogs, chirp of returning birds, violets, dandelions, buttercups, may in turn be noticed and the preparation by observation and experience can be complete before the poem study is commenced.

With copies in hands, read silently while the teacher asks:

Where is the alder seen?

For whom does the willow bud?

What is the message of the birds?

Describe in one word the music of the frog.

Where do the dandelions grow?

Describe the daisy's colors, the clover's, the violet's.

Re-read silently verses 3-6 and note the colors named.

Notice which flowers are not described in colors, which verses describe sounds.

Pupils read by verses.

Read the poem, make a list of the flowers named, the trees, the live creatures.

III.

COMPOSITION.

Your directions in "Things to Do," (18) have been a preparation for the conversation in gardening.

1. List the paragraphs told; shape of the flower bed; how marked; preparation of the soil; sowing the seeds.

While talking with the class, notice the best sentences in each paragraph.

When reviewing for order and expression, call for those pupils to give sentences.

Write these on the board.

Draw a form of the paper, and make lines to indicate the place for the subject, the margin.

Pass papers and have pupils compare the sheets with the blackboard form.

Write the subject in its place.

Copy the sentences from the board, indenting as shown on the board.

2. **A conversation between a violet and a dandelion.**

Bring out the thoughts by a play in which the teacher is a violet, talking to a child, who is the dandelion.

Reverse the parts, the child being the violet, the teacher the dandelion.

Change again, having a child for each part. The following suggestions may help in starting the conversation:

What I am ——— and I ———.

Where I grow ——— and I ———.

My dress ——— and mine ———.

My needs ——— and mine ———.

My chief beauty ——— and mine ———.

What I stand for ——— and I ———.

Write the same paragraphs as if you were a dandelion.

Write them again as if you were a violet.

3. Commence next lesson by having the pupils read the sentences from several papers.

One read his of the dandelion, another reply with his violet.

Since practice in quotation marks and commas can be given only by writing, let two pupils alternate their sentences at the board, the teacher noting and inserting the corrections.

Pass papers.

Commence the written work in the recitation so the teacher may show where the sentences commence and the dialogue arrangement.

Finish copying your own sentences, alternating between the two flowers.

If the same outline has been followed from the first, the results will not be poor, though all may not be excellent.

IV.

COPYING FROM THE READER.

The aim is to form accuracy of observation in form and arrangement.

Choose a selection having short paragraphs, and many short quotations.

1. Read the selection.

Re-read it, omitting all but the quotations forming a conversation.

On the blackboard copy by quotations, noticing the quotation mark. Note especially the arrangement of lines and teach better form and place.

Repeat the drill and note the improvement.

Pass papers.

For Seat Work.

Assign the same sentences and as many more as can be done in twenty minutes. Copy the sentences assigned.

V.

PICTURE STUDY.

PLANTING POTATOES.—MILLET.

The artist is the same as in the last picture study.

This picture reminds us of the peasants already seen.

The thought seems to impress the harmony of industry between these two people.

The chief figures face each other on opposite sides of the rows—the soil is lifted by the man, and suspended a moment as the wife throws the seed from her apron, into the hole thus made.

The **arrangement** suggests a vast stretch of field rather than any height. The light shows the day is past noon. Notice the direction of the shadows.

The **setting** suggests prosperity: as the donkey is a burden bearer; the toilers look comfortable; note the man's vest and trousers. Under the tree is a basket put in a novel use, the baby is left to sleep in it beneath the apple tree.

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